Summer Fashions Number

VOGUE

June 1-1917
Price 25 Cents

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The Vogue Company
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WOMEN OF THE ORIENT
"Perfumed with musk, in silk and gems arrayed,
Resistless are the charms of wife or maid"
—So says Gholan Nabi, a long forgotten Eastern Poet.
And the modern Oriental women have not forgotten his advice. In the place of musk, however, they have borrowed a secret from their sisters of the Western world in the adoption of
Mary Garden Perfume
These luxury-loving daughters of the East, with "cheeks of tulip and lips of bursting pomegranate" have found in Mary Garden Perfume a fragrance with resistless powers of mysterious allurement.
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FOR WOMEN AND MISSES

100—**Taffeta Silk or Satin Bathing Dresses,** in navy or black; pleated model with white faille silk collar and cuffs, satin tie. *Special* **14.50**

102—**Wool Jersey Swimming Suits,** in black or navy; band on V-neck and wide belt of checked wool Jersey in green-and-white or black-and-Copen. *Special* **5.75**

104—**Taffeta Silk or Satin Bathing Dresses,** in black or navy; folds of self color or Copen satin trim the bib bodice and draped skirt. *Special* **14.50**

106—**Hand-Smocked Bathing Dresses,** *of wool Jersey* in navy or rose trimmed black or black trimmed Royal blue, also in all black or navy satin or taffeta, belt crosses into pockets at front, black bone buttons. *Special* **9.75**

100A—**Rubberized Silk Cap,** navy or black. **2.95**

100B—**Pure Thread Silk Hose,** in black, white or colors. **.95**

100C—**Satin Bathing Pumps,** black or navy. **1.95**

102A—**Rubber Diving Cap** with leaf design. **1.25**

102B—**Silk Plaited Hose,** in white and green or white and black stripes. **1.95**

102C—**White Twill Sateen Shoes,** tan foxing, elk soles. **1.75**

104A—**Rubberized Silk Cap,** navy or black. **4.95**

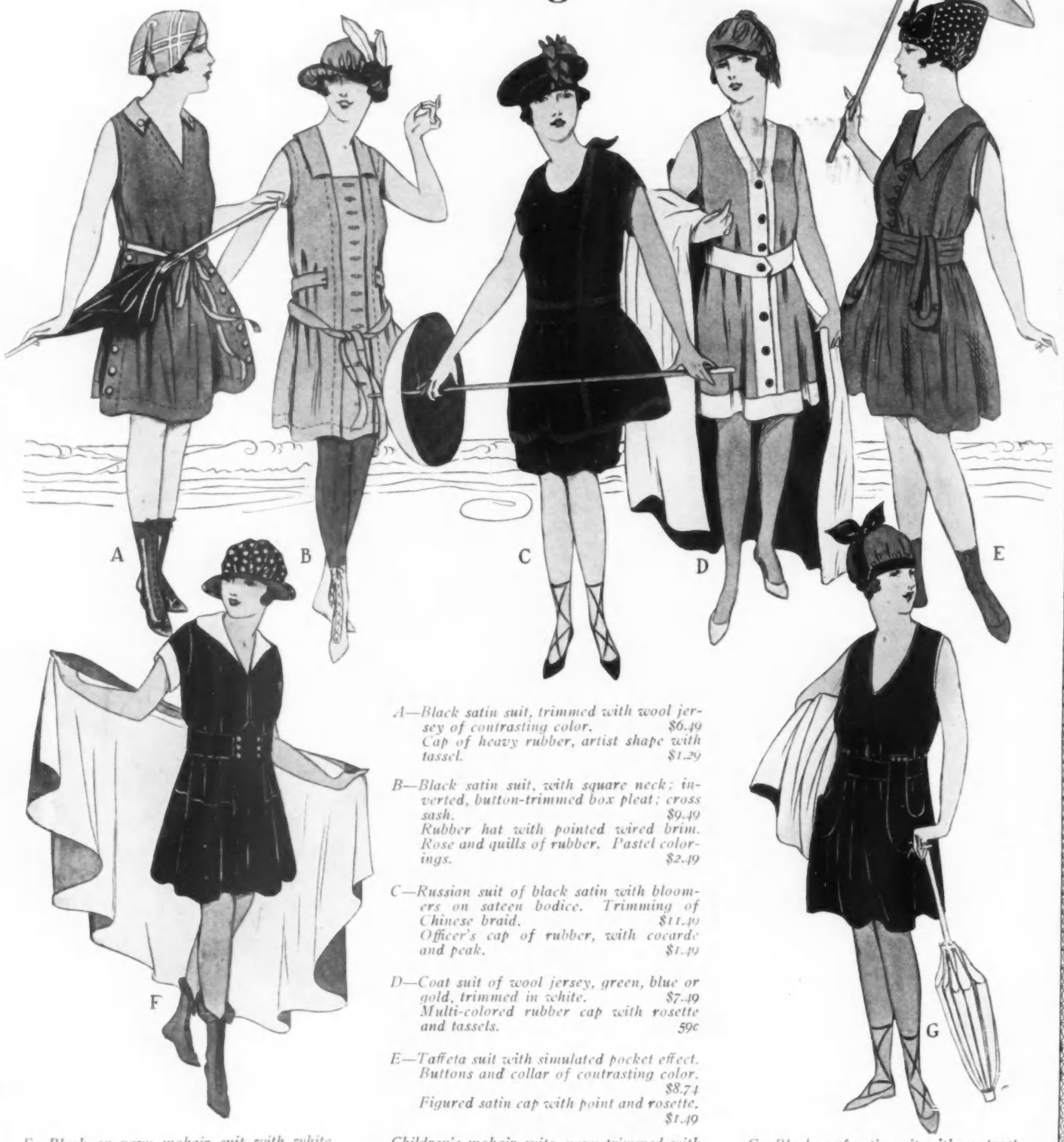
104B—**Pure Thread Silk Hose,** black with white or white with black stripes. **.95**

104C—**Satin Pumps,** in black, navy or red. **1.45**

106A—**Rubber Bathing Cap,** cerise, green or blue. **1.45**

106B—**Sateen Bathing Pumps,** in navy, black or green. **.95**

That Which Is Distinctive in Bathing Suits



A—Black satin suit, trimmed with wool jersey of contrasting color. $6.49
Cap of heavy rubber, artist shape with tassel. $1.29

B—Black satin suit, with square neck; inverted, button-trimmed box pleat; cross sash. $9.49
Rubber hat with pointed wired brim. Rose and quills of rubber. Pastel colorings. $2.49

C—Russian suit of black satin with bloomers on sateen bodice. Trimming of Chinese braid. $11.49
Officer's cap of rubber, with cocarde and peak. $1.49

D—Coat suit of wool jersey, green, blue or gold, trimmed in white. $7.49
Multi-colored rubber cap with rosette and tassels. 59c

E—Taffeta suit with simulated pocket effect. Buttons and collar of contrasting color. $8.74
Figured satin cap with point and rosette. $1.49

F—Black or navy mohair suit with white poplin collar and cuffs. (Including tights.) $3.49
Sateen hat with wired brim. 46c

Children's mohair suits, navy trimmed with white braid, 8 to 16. (Including tights.) $2.49
Knitted jersey swimming suits. $3.74

G—Black surf satin suit with contrasting pipings and buttons. $3.74
Sateen turban with wired wings on top. 89c

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Separate Skirts and Blouses

"CHAYNES"—Of white cotton gabardine or ramie linen, buttoned to the hem with big pearl buttons. Bound buttonholes. Slashed pockets 7.50

French hand-made blouse of batiste with plaited bandings. Polka-dots of navy, lavender or Copenhagen, 15.00

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Blouse of handkerchief linen. The pique collar and cuffs are edged with linen flutings 5.50

"ARMANDALE"—Well cut sports skirt of superior quality white linen trimmed with domino crochet buttons. Straight-line model shirred at back, 9.50

Handkerchief linen blouse with edgings of real Filet lace 8.50

"HURLFORD"—Dressy sports skirt of white washable satin. Full gathered model. Shirred headings at waistline, 15.00

Flesh or white Georgette crepe blouse with ruffles of cream colored shadow lace 15.00

"KILMARNOCK"—Dressy skirt of silk faille. Full gathered model with new pendant pockets. In white, gendarme blue, green, coral or gold, 14.50

Blouse of flesh or white Georgette with edgings of cream colored embroidered batiste. Black moire tie, 10.50

"MAIDSTONE"—Sports skirt of white crash or white cotton gabardine with wide pockets. Pearl buttons 5.00
In Irish Linen 7.50

Sports blouse of white men's wear silk with big pearl button 7.50

"CARDINGTON"—White cotton gabardine sports skirt with shirred back. The unusual pockets are caught with pearl buttons 3.90

Crepe de chine sports blouse in flesh or white 7.50

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8. Smart Beach Hat of Rubber; trimmed with rubber daisies. **1.50**

9. Beach Hat of rubber, with fringe; Hawaiian model. **1.75**

10. Hat of rubber with bow. **85c**

11. Low Satin Shoes. **1.25**

12. Beach Shoes of Canvas,—leather trimmings. **2.25**

13. Bathing Slippers of Satin in combinations. **2.25**

14. High Satin Bathing Shoes. **2.25**

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17. Sport model in Japanese Cotton embroidered in white. Rose, Copenhagen or Light Blue, Pink and White. **5.50**

18. Frock of Striped Voile,—full model, trimmed on bottom with plain or contrasting color voile; attractive white voile collar and cuffs finished with hemstitching. **4.50**

19. Frock of Striped Voile,—full skirt; trimmed with fold of same material; sleeves and collar of white voile finished with dainty frill and hemstitching. **3.95**

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C—*Wool Jersey Bathing Dress*—in navy, black or green, with white; blue with red; rose with blue; black with blue.....**$6.50**
Rubberized Satin Cap—blue, black or purple, trimmed with white...**$2.25**

D—*Taffeta Silk Bathing Dress*—youthful model with "knapsack" pockets. In navy or black, piped with jade, American beauty, emerald, peach, Copenhagen or white.....**$12.50**
Rubberized Satin Cap—blue, or green piped with white **$1.95**

E—*Satin Bathing Dress*—smart model, scalloped skirt and bodice, piped with white, green, red or Copenhagen **$9.75**

E—*Rubberized Satin Tam O'Shanter*—black or white **$1.75**

F—*Taffeta Silk Bathing Dress*—one-piece model with sash and pearl buttons. In navy or black with white collar **$12.95**
Rubberized Satin Cap—black piped with white or plaid silk **$1.65**
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Hand-embroidered Hat of white pique $2.75

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Normandy Bonnet of white lingerie, trimmed with lace $3.50

G—Boys' Smock Suit of blue or leather chambray, decorated with hand-feather-stitching. Sizes 2 to 4 years $3.75

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H—Dress of fine-quality chambray, in pink or maize, with decorative stitching in silk; waist of white dimity. Sizes 2 to 5 years $5.25

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That Simplicity which is Smart

can be achieved in your hot-weather frocks, by using

VOGUE PATTERNS

Frock No. Z3860-Z3861. Especially favored are these two-material frocks for afternoon wear. In this one crêpe de chine and lace are combined. $1

Simplicity of line is the first essential of the smart tub frock. It must not only be smart when first worn, but must retain that smartness after cleansing. The "fussy" frock never tubs well; the bias seam comes out a crooked ruin. Moreover, the dainty sheerness of summer materials reaches its greatest charm in simple line.

In every one of Vogue's sixteen Pattern Rooms you will find the new summer patterns for hot-weather frocks, designed to achieve the height of smartness through the correct use of simple line.

To simplicity of line, the hot-weather frock must add smartness of material. The unusual color, the new weave, the daring combination of material with material and color with color, make the summer gown distinctive.

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Frock No. Z3862. Trim and effective for street wear in summer is this one-piece frock. The wide pockets at the hipline give it a modish touch. $1.

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Vogue maintains Pattern Rooms in sixteen leading cities. Here, you may secure Vogue's fashion advice in your own personal clothes problem for the coming summer; study combinations of the season's smartest materials—silks, brocades, chiffons, tub materials for spring and summer country wear—arranged in original color schemes for gowns; try on crinoline models of new Vogue Patterns embodying fashion's latest decrees; purchase the actual patterns of those which suit you best.

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HOW A WOMAN MAY BE SMARTLY BUT INEXPENSIVELY DRESSED THIS SUMMER HAS BEEN SOLVED BY THE WANAMAKER STORE

PARIS first had to meet the conditions which brought about simplicity in fashions. America has been fortunate in having her as an example.

Although the prices of good materials have advanced quite a bit, we have succeeded in mastering this side of the situation. The result is that we are now able to present to our Vogue readers styles of refinement and simplicity at very moderate prices.

The frocks are well made, and as you will see by the illustrations, the styles are correct.

Note—Fashion's newest combination of materials—linen and voile—is introduced in two frocks, Daria at 17.50 and Stefanida at 22.50. The combination is so practical and clever that one wonders why no one thought of it before.

Purchases may be made in the store or by mail.

KATIA—This inexpensive frock is a composite of a number of the features which make the Summer mode so charming—long, straight lines; the pleated bodice and tunic which give the effect of a long blouse; and the loose sash. In voile—rose, Copenhagen blue or white; white organdie vest and cuffs finished with stitching to match voile. 34 to 42 sizes. $10.75.

VASSA—A notable example of the lingerie frock for 1917. It is of white voile, and although it is trimmed with real baby Irish lace much of its effectiveness comes from the profusion of wee pleats which are arranged in clusters. The long, panel effect of the front is repeated in the back. 34 to 42 sizes. $25.

DARIA—In this frock, Fashion has made an effective combination of linen and voile—from the shoulder to just above the knees the frock is of voile; so are the sleeves. Of course, the entire frock is laid in straight pleats to give the effect of the coat dress which is both smart and comfortable. White or Copenhagen blue. 34 to 42 sizes. $17.50.

STEFANIDA—Although this might be called a linen frock it really is a combination of linen and voile, as the latter forms the long inset panel in the front and the deep cuffs—however, the contrast of materials is not severe, as the voile is appliqued with soutache braid. In white, brown or Copenhagen blue. 34 to 42 sizes. $22.50.

TAMARA—As many women have been asking for a two-piece shirtwaist frock, we have created this simple little dress of white linen-finished lawn. The blouse is finished with fine stitching and pearl buttons, and the skirt is beautifully pleated all around. 34 to 42 sizes. $15.

PARASKEVA—As it has been said that this is the best-looking linen model from Paris—it is by Cheruit—this season, we have had it copied in fine handkerchief linen; navy blue, embroidered in white; white embroidered in navy blue. Yes, it is a two-piece dress. 34 to 42 sizes. $37.50.

JOHN WANAMAKER
New York

Madison Avenue and
Forty-fifth Street, New York

"Where the Blazed Trail Crosses the Boulevard"

Clothes for the Outdoor Woman

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Whether It Be Khaki or Country Suit of Tweeds

Yellowstone Park Suit

(Upper Left)

All-purpose sporting and rough-wear outfit. Suit consists of Norfolk jacket and short skirt for western riding. Breeches or knickers can be worn with it.

Tan Gabardine or Forestry.....$55.00
Covey Cloth $45.00
Similar Model, U. S. Army Khaki..$16.00
Natural Linen or White Khaki Drill $20.00
Military Felt Hat..... $4.00
Riding Breeches, Tan Gabardine or Forestry, extra $20.00
Same, of Covey Cloth.....$15.00
Same, of Army Khaki..... $8.00

Essex Country Suit

(Lower Left)

For golfing, trap-shooting, motoring and all country sports. Of Innsbrook knit material in green, blue and brown heather mixtures; Oxford, rose, purple, reseda, tan and Copen $39.00
Same, of lightweight domestic Tweeds $45.00
Hat of Milan straw, in navy and white, myrtle and champagne, or black and white.....$12.00

Summer Camp Outfit

(Upper Right)

Vassar Shirt, with convertible collar, of Viyella flannel — brown and green heather, or white with black or tan stripe $6.00
Similar model, medium weight flannel, Army or Forestry color..... $3.75
Same, of tan or white Soisette..... $2.00
Same, U. S. Army Khaki..... $4.50
Tan or Black Leather Belt..... $1.50
Shell Skirt, Army Khaki..... $6.00
Shell Skirt of Thorntweed — green, brown or gray mixtures.....$18.00
Knickers, U. S. Army Khaki..... $6.00
Knickers, Thorntweed or Forestry..$16.00
Hat of Khaki..... $2.50
Hat of Forestry..... $5.00

Cody Sportswoman's Suit

(Lower Right)

Consists of coat and knickers or coat and shell skirt—for real woods wear. Used with spiral puttees for motor driving. Also used with riding breeches. Coat comes almost to knee. Extremely smart and comfortable.

Coat with Knickers or Skirt, of U. S. Army Khaki.....$20.00
Coat, Knickers and Skirt.....$25.00
Coat alone $14.00
Also in 13 oz. Forestry—two-piece suit at $50, or three pieces at $65.
Golf Stockings .....$3.00 up

Write for New Booklet on Sportswomen's Summer Clothes for Town and Country Wear

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Madison Avenue and Forty Fifth Street
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by

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And just because style is such a personal thing, the woman with a *flair* for costume is delighting in the new Costume Jewelry—with its vivid color, its infinite variety, its air of high personality.

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Some twelve months ago the eminent House of Ostby & Barton originated the idea of making Costume Jewelry available to women everywhere.

With designs created by the leading jewelry designers of America and Europe, this new Costume Jewelry is *individual* to the last shade of distinction, alive with character and color, and—*contemporary*.

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Hickson INC.

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Vanity Fair will act as your passport to popularity. It will teach you how to write vers-libre on your shirt bosom; how to wear a tiara without hatpins; and how to tell a Newport dowager from a sea-lion. In short, it will keep you in touch with everything stimulating, novel and amusing in the brilliant kaleidoscope of American life.

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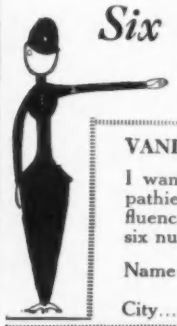

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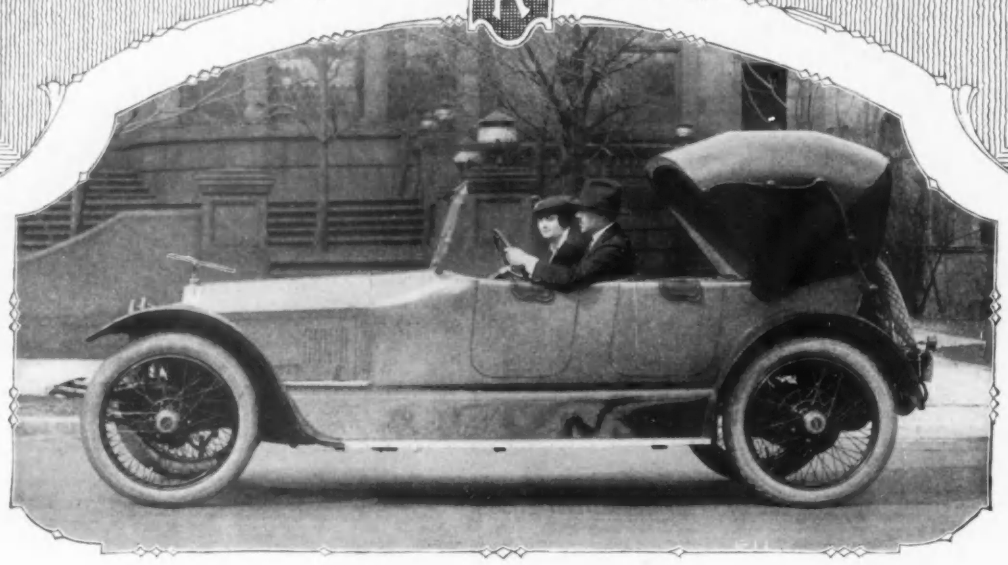

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There are a great many excellent people who are content with automobiles of mediocre design, rococo furniture and mid-Victorian architecture, and then there are the comparative few who discriminate wisely and well. It is for these latter that we build the ROAMER with painstaking care. It is for these we finish each ROAMER in a different color scheme according to the preference of the purchaser and without additional cost, and it is these who finally buy this unflagging indomitable creature of speed and stamina.

The ROAMER 6-45 is priced at $1850 the car; the ROAMER 6-90 at $2950; prices of other models, together with an interesting booklet, sent you upon request.

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MARMON
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Founder and master of the new school of scientific car construction which has reduced the weight of the present-day automobile, increased its strength, lengthened its life and multiplied its fuel and tire mileage. Noble in grace and conduct, rapid in acceleration—long, low and powerful—1100 pounds lighter than other cars of its class.

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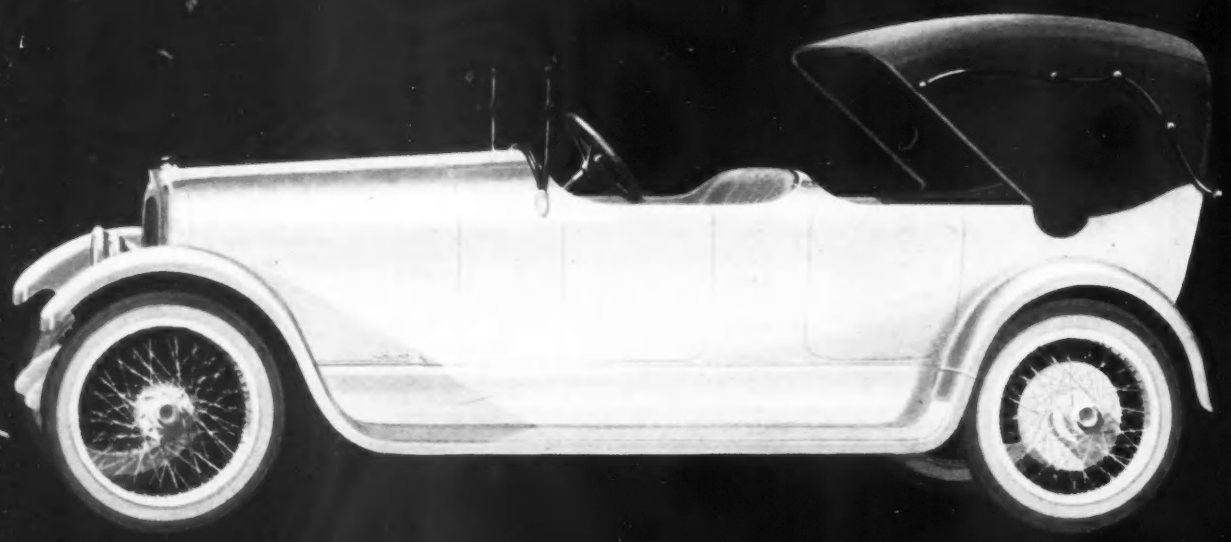

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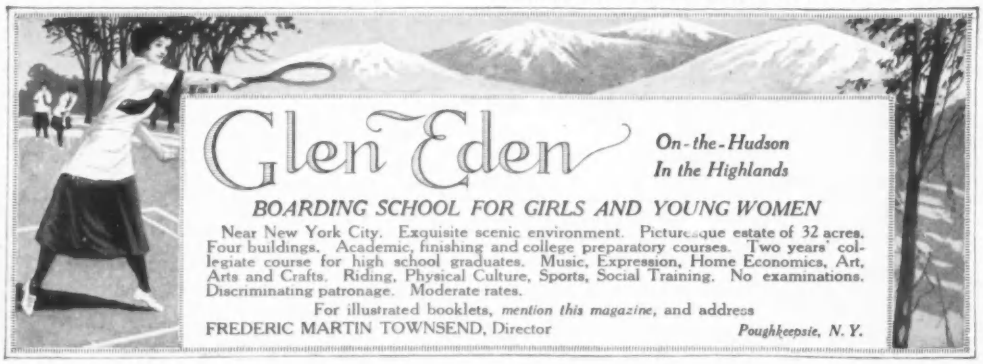

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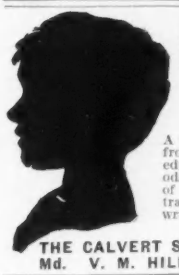

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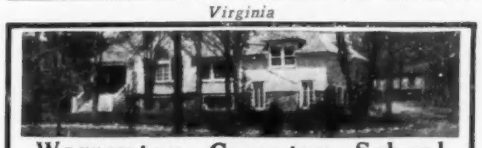

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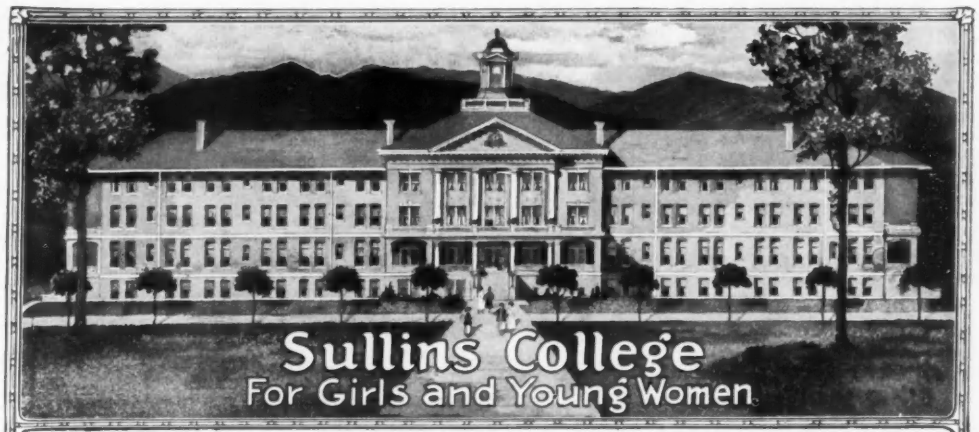

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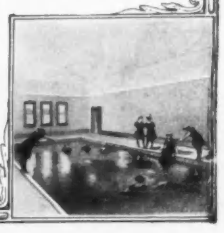

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The Homestead School affords excellent opportunities for all athletics, golf, swimming and the use of thoroughbred Kentucky horses for riding and hunting.

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For a limited number of girls. Situated between New York and Philadelphia in beautiful Delaware River Valley, bordering on river and canal in community of musicians, writers and leading American artists. Regular academic and college preparatory courses. Unusual opportunities for the study and appreciation of Music, Painting and Art Crafts. Complete course in Rhythmic Expression including presentation of Masques. Especial emphasis laid on outdoor life. Week-end camping and walking trips. Address:
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Strong Domestic Science Department with complete equipment

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Training the American Girl for Her Big Future

WOMANHOOD today is standing on the threshold of a new era. Picture your daughter during the coming years when her mind and her heart must ring true while Time molds and remodels the American woman.

You don't know what she will do in those years, but you know what kind of woman you want her to be. She must be well enough physically to find life good. She must be big enough mentally to find life interesting. Her sympathies must be wide enough to make her life one of true service.

She must be a thoroughly efficient wife and mother, running her household with the same skill with which her husband conducts his business. She must be a woman whose very presence lends charm upon occasions of any nature.

View from the Front Veranda

It takes a big school to fit a girl for such a place. Devon Manor is that kind of school. Its curriculum is exceptional in the range of subjects beyond the usual college-preparatory and junior-college courses—such as Social Service, Secretaryship, Household Arts and Sciences, Journalism, Music, Art, Arts and Crafts, Expression, Kindergarten. Its college-trained faculty fully measure up to their unusual opportunities. It is a school with a purpose—and the power to make it count.

Devon Manor is situated in the vicinity of Valley Forge, a region rich with the heritage of the past. It looks out over the beautiful Chester Valley like a man undaunted by anything that might be beyond the turn of the road. A suburban school, thirty minutes from Philadelphia, it enjoys the cultural advantages of that city while commanding the finest surroundings for quiet nerves and concentration of interests.

A girl will be happy at Devon Manor because of exceptional comforts. Her room is large, with high ceiling and many windows. A private bathroom is at the disposal of every suite. Wide verandas encircle the main building—one of five—making the outdoors constantly accessible. The morning sun flooding the dining-room gives the day a cheerful start.

Out for a Canter

With the Manor farm to supply fresh vegetables, a herd of prize Guernseys to give milk, three artesian wells on the grounds for water, and large modern kitchens for preparing the food, the resident dietitian finds it easy to make the meals thoroughly satisfying.

Outdoors the Devon Manor girl has sixteen acres for her recreation—tennis, basketball, hockey, archery, fencing. Horseback riding, golf and skating are popular as well. Not only is her play outdoors, but her class-rooms are outdoors, too. A resident physician and nurse look after her health.

A Corner of the Dining-room

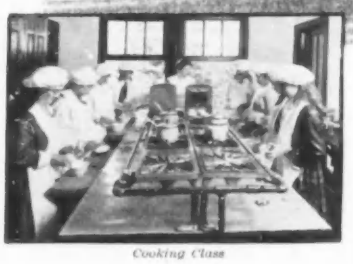
If this atmosphere appeals to you as a place for your daughter during these vital years of her life, if you respond to the Devon Manor ideal in training the American girl for her big future, send for the catalog for further details.

Box 2571, Devon Manor, Devon, Pennsylvania

FRANCIS R. LOWELL, A. B., President
EDITH SAMSON, Principal

VOGUE'S SCHOOL DIRECTORY

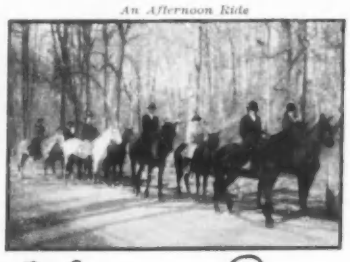
Sketch of new Dormitory Building now under construction



Cooking Class

Outdoor Classrooms

An Afternoon Ride



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A Happy Home for Girls

Each day at Mary Lyon reveals a new wealth of pleasure and instruction for our girls. Afternoon rides, athletic games, swimming, canoeing and dancing. Interesting courses of study cover the fine arts, college preparation, home economics, general and finishing courses.

The beautiful new Mary Lyon Buildings are located out in the spicy country air, where health and happiness are an inspiration to work. Only a few minutes ride from historic old Philadelphia, with its wonder store of interesting places and its art and music advantages.

Our idea at Mary Lyon is a broad one. We believe that these are the happiest and most beneficial days of a girl's life, and therefore try to make every hour pleasant and instructive. We should like very much for you to visit us and see the work we are doing. If a visit is not possible, write for our catalog. You cannot help but be delighted with the attractive surroundings and the fine, happy family of girls in the Mary Lyon Home.

Seven Gables, our school for little girls, is in a separate building, yet one in the big Mary Lyon Home.

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60th year. Oldest school for Girls in Philadelphia

City and country advantages. Early registration is advisable as all applicants this year could not be accommodated.

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Miss E. S. MARSHALL, Principal

Main Building

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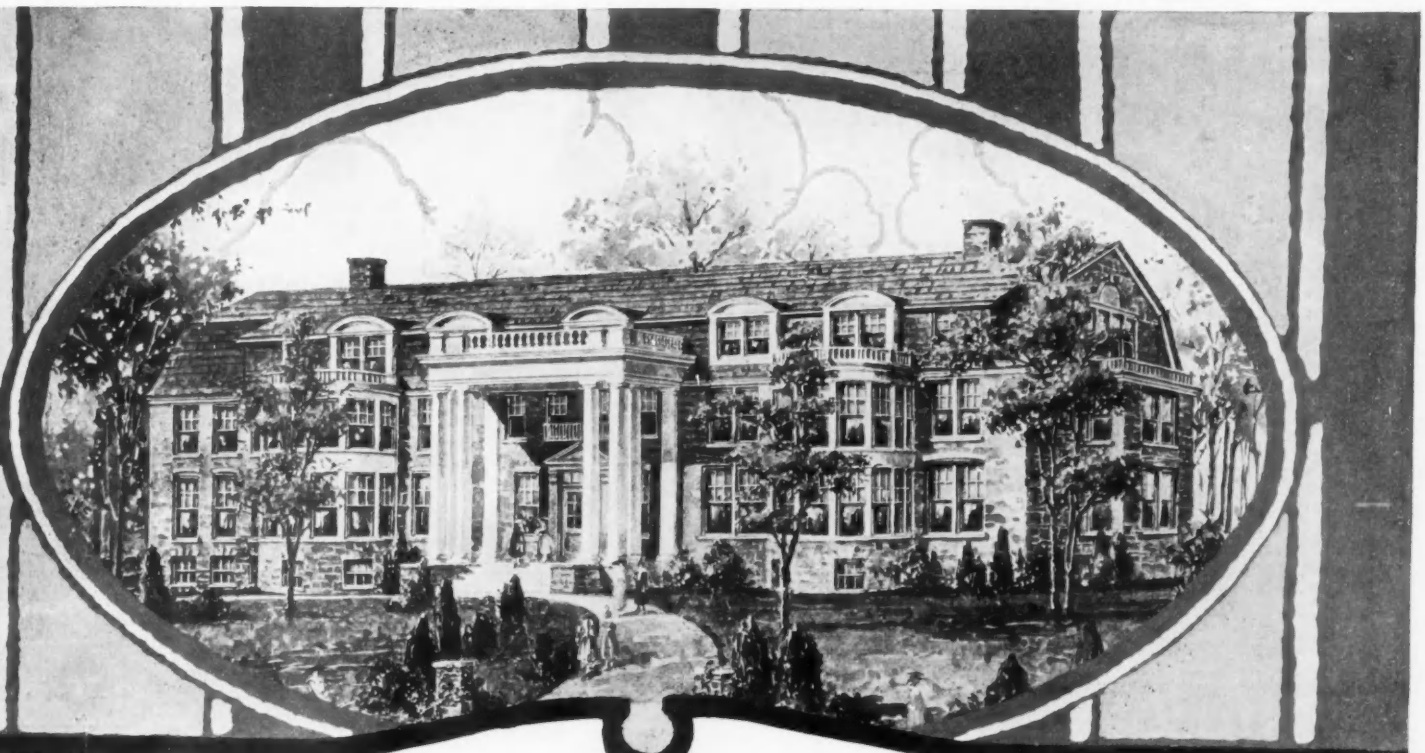

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BRYN MAWR·PENNA.

SITUATED in beautiful Bryn Mawr, three minutes' walk from Bryn Mawr College and ten miles from Philadelphia, now preparing for the formal occupancy of its handsome new colonial, stone building.

Reservations Should Be Made Early

Many Advantages

Every up-to-date facility is embodied in the construction of the new building, including a smoke and fire-proof tower, commodious studios, sun parlors, music and reception halls, elegantly fitted bedrooms with improved bath conveniences adjoining nearly every room and completely equipped gymnasium. Home life, sunny rooms, two and a half acres of ground, hockey, tennis, basketball, riding, etc.

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For Girls wanting college preparation a thorough course is offered.

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For Girls desiring to specialize in Music or Art, there are well-known artists from New York and Philadelphia as instructors for Piano, Singing, Violin, Violoncello, Harp, Painting and Drawing.

Full advantage is taken, under careful supervision, of Opera, Concerts, Theatre, Art Exhibits and other educational opportunities of Philadelphia.

Catalog on Request

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Head of the School
Bryn Mawr, Pennsylvania

VOGUE'S BOYS' SCHOOL DIRECTORY

Illinois | *Illinois*

Lake Forest Academy *for* Boys
Lake Forest, Illinois

Eastern Training Aim Distinctively Educational

To secure a thorough preparatory education it was formerly considered necessary to seek it only in the East. This mid-Western school has won the respect of the great colleges East and West because of the soundness of mental training and the spirit of service in its graduates. It offers alike to Western, Southern and Eastern boys a thorough education in the non-sectional and stimulating atmosphere of the middle West.

Lake Forest is strictly preparatory for college. Definite preparation for entrance examinations of Yale, Princeton, Harvard, Mass. Tech., etc. Graduates admitted without examination to all certificate universities. Lake Forest helps a boy, while he is under the guidance of older men, to get a grip on himself that stands him in good stead when facing the problems incident to college freedom. It aims to instill in a boy a feeling of his own ultimate responsibility for his body, brain and soul. Its aim is distinctly educational and for service—not profit.

Mid-Western School Not Maintained for Profit

The Academy is situated on a spacious campus on the shore of Lake Michigan. The town itself, one hour north of Chicago, is a residential center of beauty and culture—without saloons. Entire school open to visitors at all times. A personal visit is urged whenever possible.

Thorough physical training for every boy. All athletics. Swimming-pool, tennis, golf.

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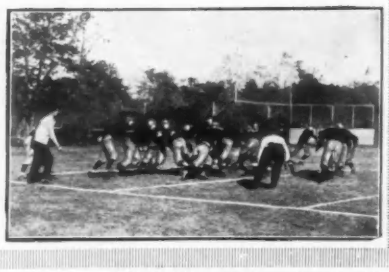
Non Military but provides for voluntary afternoon drill during present conditions. Self government led by a Student Council is a vital thing in the school life. The relationship of the Masters with the boys is one of friendly guidance.



Maryland

One of the fifteen school buildings

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An Endowed Preparatory School

Has an equipment which has cost a million and a half dollars. Its dormitories and its class-rooms, its laboratories and shops are as complete as the most expert advice can make them.

The location of the school, in one of the most beautiful spots in Maryland, gives it great advantages of climate and healthfulness.

The physical advantages, the opportunities for outdoor life, are a suitable complement to the thorough scholastic work. *Each boy has a single room.*

The school has seven athletic fields, twelve tennis courts, nine-hole golf course, quarter-mile cinder track, gymnasium and batting cage.

A Separate School for Little Boys

Tuition $700. A catalogue will be sent on request.

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Meets the parents' requirement of modern equipment, high scholastic and moral standards and a rational, healthful school life. It secures the enthusiastic co-operation of the boy because of its expert faculty leadership, its body of 300 picked students, its fine equipment for athletics, high standing in all outdoor sports, strong literary and musical clubs and general policy of keeping its students busy in worth-while ways.

¶ Peddie Institute is located nine miles from Princeton, midway between New York and Philadelphia. Modern school buildings. Gymnasium, Swimming Pool, Athletic Field and 60-acre Campus. Summer camp. Its certificate is honored by all colleges accepting certificates. Endowment permits moderate rates. 52d year. Catalog.

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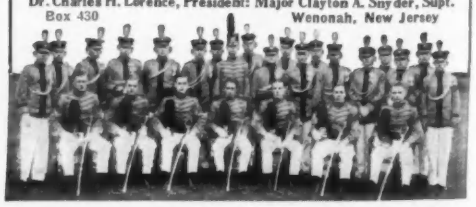

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One of the two athletic fields

Personality

Here at St. Luke's, we endeavor to know our boys—*to understand them.* And with closer companionship there comes community of interest: more intelligent effort on the part of the boys; intensive, thoroughgoing development. Wholesome sincerity is the keystone—*the measure of the day's progress.* Splendid preparation for college and for the world of business—a school of dignity and refinement. *Send for Catalog*

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Gardiner Building *Swimming Pool*

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Mid-June to September

The camp offers ten weeks of life in the sunshine and open country amid the flowers, animals and birds; an opportunity to share gardening and farm work; to assist in the construction work on buildings. Boys make birdhouses, boats, furniture for themselves and the homefolks, under supervision of skilled teachers. Canoeing, water sports and bathing in Silver Lake. Repose and quiet for growth in the silence of woodlands. Cross-country excursions; camping trips to Lake Michigan and the Sand Dunes. Athletics—tennis, soccer, baseball, swimming matches. Junior department for younger boys. Intimate companionship of teachers and camp counsellors. Vigorous outdoor life that makes sound bodies, clear eyes and strong muscles.

THE SCHOOL
Boys received at any time

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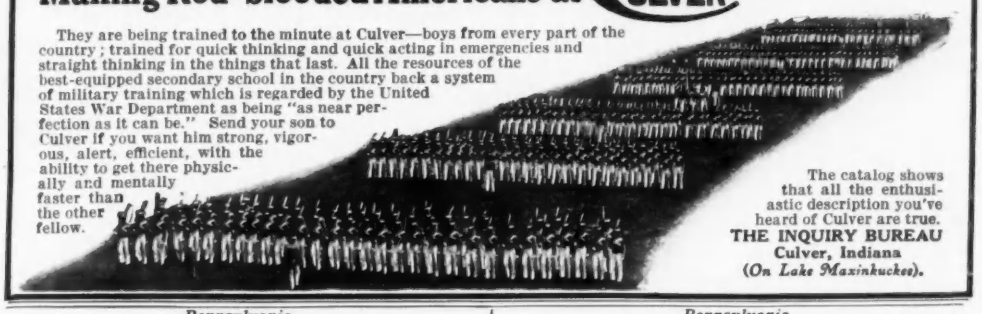

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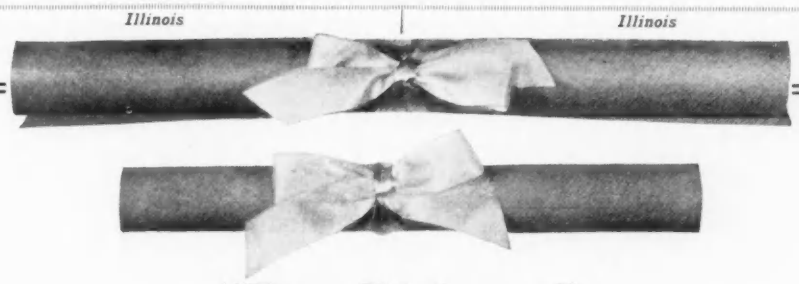

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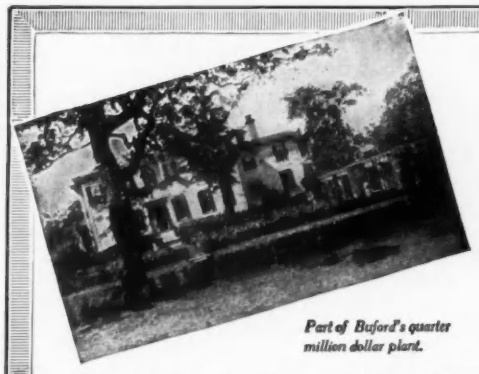

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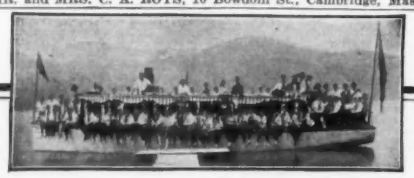

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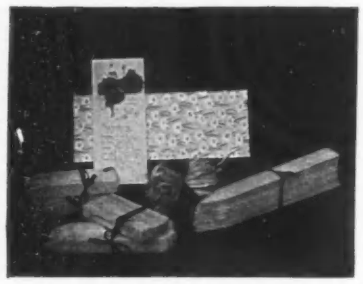

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THE names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

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Your message for the July 15th Vogue should be received on or before June 5th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wearing Apparel For Sale

FOR SALE—Turquoise green, gray and black, striped messaline, sport style dress. Georgette sleeves and collar. Late style. Cost $30—Sell $19. Size 36. On approval. No. 100-D.

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PINK velvet and silver evening gown, 38-40, never worn. Cost $150—Sell $80. Bordeau and steel afternoon gown $80. Both by Bernard, Paris. Seen by appointment. No. 107-D.

Miscellaneous

FOR SALE—A collection of hand-made quilts—floral patterns and other effective designs—dainty colors—all beautiful needlework. Price $25 to $75. No. 101-D.

FOR SALE—Six yard length of Lierre lace 45 inches wide, suitable for a wedding gown, perfect condition. Real bargain for $60. No. 104-D.

Miscellaneous—Cont.

FOR SALE—Carved Mahogany Sheraton Sideboard and two serving tables, made by Hayden Co., also 10 mahogany chairs, leather seats. Perfect condition. Price $400. Seen in New York. No. 106-D.

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YOUNG lady will buy regularly reasonable—clothing of wealthy lady—Size 36-38. Gloves 6—shoes 5. Good condition and seasonable models. No. 315-B.

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The Next Vogue

THE "IN THE COUNTRY" NUMBER *of* VOGUE

ALTHOUGH our next issue is to be the In the Country number of Vogue, it's not at all the peaceful pastoral it sounds. Nowadays, when the innocent invitation "come into the garden Maud," is extended, it means that Maud had better lay aside her property shepherd's crook and her likewise property "modern" smock, and get ready for a regular day of it—old gloves and all.

Every Woman Hoeing Her Bit

That's what every smart woman knows just now; just how to woo the shy onion from the reluctant soil, and how many potatoes may live in one hill without causing slum congestion. She may cast her eye wistfully at "meadows trim with daisies pied," but she then determinedly turns to the problem of that dark and durable vegetable, the beet, and how to raise it. And this is all because of her penchant to "do her bit"—and a scientific bit, too, while she is at it. So Vogue is going to have an article about the gentle art of vegetable farming and just what actually and practically can be done besides reading about it for fifteen minutes in the privacy of one's own room every morning.

Whoever made that remark about getting back to the simple life, meaning the country, was all wrong. It's in the country that we have to pay particular attention to our surroundings, particularly our clothes. The very smallest potato the garden wears (since hyacinths are not recognized by the government as foodstuffs) would be eyeing us reproachfully if we didn't live up to the back-drop nature has provided for us there. Helen Dryden has made some drawings of country clothes for our next issue, so all of us can become a credit to the landscape, by the simple process of reading a single copy of Vogue.

Living Up to One's Landscape

And still continuing this question of what summer will expect us to look like: Vogue has been able to photograph Mrs. Castle in some of her newest clothes and all the newest poses she wears with them. Then there are to be some summer blouses that will keep us thinking hard for a while; and photographs of some of our actresses in their summer homes, giving a correct demonstration of their idea of country life.

Vogue is a great believer in the strengthening of our coast artillery—that's why we are going to have a page of the best-constructed bathing suits we could find, and photographed while they were being worn by the most perfect specimens of representative America while braving the stormy deep at Long Beach.

It Is a Versatile Vogue

Perhaps there is a tiny sentimental pulse in Vogue's heart, because it thinks nothing of finding out all the details of the smartest spring weddings and devoting whole pages to them. That's what is going to happen in the next issue.

Then, there are to be some photographs of the lovely costumes in "Peter Ibbetson." They're just the kind that Redfern made for your grandmamma; the ones that made you wonder how on earth she managed to lead such an active life.

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for

JUNE 1, 1917

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Ira L. Hill

MRS. JOHN PURROY MITCHEL

Mrs. Mitchel, the wife of the Mayor of New York, has given her services to many war relief charities, besides being an indefatigable worker for the Red Cross. She was recently elected honorary chairman of the Committee of Women on Defense, which has been appointed to co-operate with the Committee on National Defense, composed of representative men. Mrs. Willard Straight is vice-chairman of the women's committee, which includes among its members Mrs. Cornelius Vanderbilt, Mrs. Vincent Astor, Mrs. Belmont Tiffany, Mrs. Arthur Woods, Mrs. Ogden Mills Reid, and Mrs. Robert Bacon

Only the merest edge of brim betrays the straw on this flower-crowned hat which graced a recent charity musicale

FOLLOWING NEW YORK FASHION AFIELD

Having Accomplished Its Patriotic Duty, for the Moment, with "Wake Up Day" and Seen That All Its Charities Were Running Smoothly, Society Took an Afternoon Off for the First Races of the Season

This, for the moment, is Mrs. Hermann Oelrichs' newest version of the goura ornament for the coiffure

NEW YORK is spending its days — and nights — in an earnest effort to wake up. True, we are stretching our arms and yawning a bit in the process, and there has come upon us, following the first rousing alarm of war, the inevitable inclination to turn over and take just one more nap, but this we are valiantly combating. For one whole day at least, New York was vividly alive; from noon until night of "Wake Up Day," Fifth Avenue echoed with the tramp of marching feet. Little feet they were in many cases, the feet of boys and girls belonging to the schools and to the various junior patriotic organizations, which gave an excellent account of themselves. The ambulance organizations were also represented, a number of women's clubs took part, and, of course, the army and navy and the national guard were on the field. All of fashionable New York which was not engaged in the procession sat in the windows, on the balconies, or in motors along the way and cheered the marchers.

THE ACTIVE PATRIOTS

Among those whose patriotism took active form were Mrs. James B. Eustis, Mrs. Lydig Hoyt, and Mrs. George Baker, Jr., who, in the rôle of aids, gave picturesque support to the Grand Marshal, Lieutenant-colonel Latham Reed of the Sixty-ninth Regiment, and who handled their spirited mounts with skill that delighted the onlookers. With the suffrage contingent marched Mrs. Philip Lydig, who carried a banner for the entire line of march, while Mrs. John I. Blair bore the American flag. Miss Charlotte Delafield was another of those who demonstrated their willingness to work for the cause with heels as well as head, and a trio of enthusiastic young feminist marchers were Miss Audrey Osborn, Miss Camilla Morgan, and Miss Mercedes de Acosta, Mrs. Lydig's younger sister.

A great recruiting meeting had been planned for the afternoon at Carnegie Hall, where débutantes and young society matrons were to act as ushers and program venders, but every one was so interested in the parade that it was not until evening that any sort of audience assembled there. In the meantime, the volunteer ushers had grown weary and found some other way of doing their bit, so professionals were in charge. The speakers were sufficiently diversified to appeal to every possible recruit. Those who did not care for Billy Sunday's slang, might respond to Mme. Cisneros's singing of the "Star-spangled Banner," and those whom the cool logic of former Attorney-general George W. Wickersham left unmoved, might thrill to Mrs. William Faversham's "England, My England" or to her reading of "The Battle Hymn of the Republic." Even fashion interest was not lacking on the stage, for Mrs. Faversham wore a gown of an order which is now much in favor and very smart. One interesting feature of this gown, which is sketched at the lower left on page 44, is that it is a revival of a fashion which was in vogue not so very many years ago. It is simply a long slim gown with no marked waist-line and yet with no suggestion of swathing draperies. It suggests a princesse gown in that it reveals the outline of the figure, but it entirely lacks the element of "fit" which is usually associated with the princesse gown. It is simply a manipulation of material so that it forms a more or less carelessly fitting sheathe for the figure. Mrs. Faversham's gown was long with a considerable train and was, as such gowns usually are, cut to a deep point in the back and front; it was of black and gold brocade with flowing sleeves of black tulle.

At "Le Mariage d'Héloïse," Mrs. Burke Roche forsook vivid color for a delicate pastel creation in white, silver, and blue

That tulle which promises to outdistance its rival, the lace scarf, swathed Mrs. Leonard Thomas as she chatted with Mr. Maurice Roche and others concerned in "Le Mariage d'Héloïse"

Even on "Wake Up Day," New York took thought of her Allies, and while things were being boomed for Uncle Sam on Fifth Avenue, only a few blocks away in the quiet of the Colony Club, a matinée was being held for the benefit of the Serbian Relief. Miss Gertrude Kingston and her company appeared in Barrie's charming little play, "Rosalind," and Mme. Gabrielle Gills sang. New York is tremendously enthusiastic about Mme. Gills, who adds to her beautiful voice the charm of personality. When she sang at the Colony Club, Mme. Gills wore the quaint and delightful costume sketched at the lower right on this page. It was fashioned of white satin buttoned from top to hem—and the hem, by the way, touched the floor—with tiny jet buttons. Over this, there was a black chiffon coat caught on one side beneath a gardenia and at the other side fastened to the wrist.

An echo from ancient Greece is the chaplet of green leaves which is sponsored by Mrs. George B. Post, Jr.

Mme. Gills was one of the soloists at the concert on the preceding day for the benefit of the Children's Orthopedic Ward of the Postgraduate Hospital. For this benefit and for the pantomime revue for the benefit of the Union des Arts, which took place a few evenings later, Mrs. Vincent Astor opened her New York home. The afternoon musicale was held in the ballroom, but so large was the audience that it overflowed into the marble room beyond, where chairs and settees were arranged in haste for the unexpectedly many guests. Among the members of the younger set who sold programs and acted as ushers were Miss Sara D. Price Collier, Miss Helen A. Hoadley, Miss Mary Cass Canfield, and Miss Kitty Lawrence. Mrs. Astor, in a gown of dull blue chiffon with a soft hat swathed in ostrich plumes of the same tone, was guardian to the affair. Mrs. George B. Post, Jr., wore a gown of soft tan gabardine and a large black hat. Very smart was the tall flower-crowned hat worn by one of the guests and sketched at the top of this page; merely an edge of straw was visible about the face, below the flowery crown.

GUESTS AT "LE MARIAGE D'HÉLOÏSE"

For the pantomime "Le Mariage d'Héloïse," which was staged in the south drawing-room on the evening of the Wednesday following "Wake Up Day," smart New York turned out *en masse*. The pantomime itself was delightful, and photographs of the principal actors are shown on pages 54 and 55 of this issue. It was preceded by a brief talk by Jacques Copeau on the work being done by the Union des Arts, an organization in Paris which aims to meet the needs of artists, literary men, and musicians who are victims of the war.

Many distinguished costumes and many beautiful jewels were worn at this benefit. Mrs. Astor in a costume of pale pink chiffon and white tulle, which accentuated the fairness of her complexion and hair, made the delicately lovely figure sketched on page 44, second from the right. The heaviest thing

When Mme. Gabrielle Gills sang at the Colony Club for the Serbian Relief, she wore this quaint and delightful gown

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Miss Katharine Porter, accompanied by Mr. W. Whitewright Watson, looks for a winner among the thoroughbreds entered for the first race

Miss Susan Fish Dresser was among those who emphasized the rule of simple tailored frocks and suits at the Hewlett Bay Park races

© Underwood and Underwood

Miss Maud Kahn and Miss Rosalie Bloodgood ponder the serious business of the making up of their racing-books for the day's wagers

A fair and slender blonde made wise use of a circlet of dull wrought silver

Jeweled pins caught in a loose twist the hair of Mrs. William K. Vanderbilt

Apricot satin and flesh tulle costumed the surpassing slenderness of Mrs. Lydig Hoyt

The heaviest thing about the ethereal Mrs. Vincent Astor seemed her pearls

Pearls, the jewel of the season, ornament both the circlet and the frock

about her seemed the string of beautiful pearls about her throat and her earrings of pendant diamonds. Mrs. Herrnann Oelrichs wore a new variation of the feather coiffure which she wore so successfully at Palm Beach. This time, black goura was thrust into the knot at the back of her head, spreading out high above her head in the dainty fan fashion which is sketched at the upper left on the preceding page.

Mrs. Burke Roche, who wears vivid colors so successfully, chose to create on this occasion a picture drawn in softest pastel tones. Her gown was of brocade of a silvery whiteness that matched the tone of her hair. Over it was worked a vague design in dull white silver and the palest of pale blues. This gown, sketched at the lower left on the preceding page, had a long train and was caught in at the feet over

Mrs. William Faversham at the recruiting meeting held at Carnegie Hall

Two photographs by Kadel and Herbert

Glorious weather brought society "en masse" to the first races at Hewlett Bay Park. (Left to right) Mr. Lawrence Butler, Miss Elizabeth Emmet, Miss Adelaide Sedgwick, Mrs. Richard Emmet, Miss Marion Tiffany, Miss Margaret Schroeder

Mrs. Leonard Thomas is seen in a red cloth costume with puffed sleeve-tops

It crowned a lady of long ago in the cast of "Gentleman Jack"

a petticoat of silver lace. Mrs. William K. Vanderbilt, who came with her daughter Mrs. Ogden L. Mills, had her silvery hair twisted loosely back and forth low on her head and caught with two jeweled pins, like the sketch on page 44, second from the left. A chaplet of green leaves encircled the dark hair of Mrs. George B. Post, Jr., in the manner pictured at the right on page 43. This sort of coiffure has been worn by several society women this winter and it is very effective, especially with a simple white gown. A very lovely coiffure was sponsored by a tall, fair, and slender woman and is sketched at the left on page 44. Her hair was so arranged as to be flat all over her head without any perceptible knot or twist. Low over her brow and about her head was drawn a circlet of dull wrought silver. The circlet is a favorite this season, and it is effective and rather generally becoming. Sometimes this circlet is simply a thin band of gold set with jewels. In the case of the woman who is sketched at the right in the middle of page 44, the band was set with pearls, and the back of the bodice showed an interesting use of pearls for ornamentation. Pearls have been the jewels most in favor throughout the entire winter.

Much tulle is still being worn. For a time, the scarf of this airy stuff seemed to be superseded by that of lace, but the becomingness of tulle is not to be equaled by that of any other material; it seems to have won a more or less permanent place in feminine costume. Mrs. Leonard Thomas is sketched in the middle of page 43, as she stood chatting with Mr. Maurice Roche and several other members of the cast of the pantomime; she has her slim shoulders swathed in tulle. Mrs. Lydig Hoyt was gowned in apricot satin supplemented at the left side by flesh-colored tulle, which merged with scarcely a perceptible gradation of tint into her delicately modeled arms and shoulders. She is pictured in the sketch in the middle of page 44, as she perched on the edge of her chair to get a better view of the stage.

The revival of "Peter Ibbetson" has attracted very smart audiences. It marks the return to the stage of Lionel Barrymore after an absence of twelve years. He and his brother, John Barrymore, who have important parts in the play, have always been very popular with society. In a box one evening a short time ago were seen Mrs. J. Gordon Douglas and Mrs. Cornelius H. Tangeman. Mrs. Tangeman's costume showed an interesting use of the lace scarf. Her scarf, which is shown in the sketch at the right of the group at the top of this page, was banded at the upper edge with dark fur, which caused it to stand out a bit about her throat in a very becoming fashion.

There are signs which foreshadow a return of the half-veil

Bridesmaids at the Hoadley wedding wore creations like these

This was the hat of a wedding guest, Miss Elsie Saltus

Mrs. Cornelius H. Tangeman accents a lace scarf with fur

THIS IS THE BRIDE'S SEASON

Not a fortnight passes now without its quota of war weddings. One of those which took place recently was the marriage of Miss Louise R. Hoadley to Mr. Ellery Sedgwick James at St. Bartholomew's Church. The wedding had been planned for late June at Southampton, Long Island, where Mr. and Mrs. Hoadley have a country place, but the bridegroom is a member of the Officers' Reserve Corps of Yale and is momentarily expecting a commission, so the date of the wedding was advanced. Miss Hoadley's bridesmaids wore very charming hats which afford an attractive suggestion for a summer garden hat; one of them is sketched at the left of the group at the top of this page. These hats were of drooping leghorn in natural tone draped about with pale green tulle, and a high flaring bow of the tulle rose at the back, while an end of tulle escaped over the edge and became a scarf about the throat, with an end falling over the right shoulder. To Miss Hoadley's wedding came a number of the débutantes of the season, among them Miss Elsie Saltus, who wore the smart hat of lustrous black straw edged with fluffy black feathers which is in the middle of the group at the top of this page.

One glimpses many smart hats and frocks in the fashionable streets and shopping districts these days. Miss Alice Huntington, whose engagement to Mr. Charles H. Marshall was recently announced, wears the flat hat of blue straw with three bands of varnished ribbon about it, which is sketched at the right just below, on this page. Miss Kitty Lawrence wears the dark blue coat and the skirt of plaid blue velours sketched at the upper right on this page, and with her little blue hat and well-arranged veil she makes a most attractive figure. Mrs. Leonard Thomas was seen lunching the other day in the frock of dull red cloth sketched at the lower right on page 44. The interesting feature of this frock was the way the sleeves rose at the top of the shoulder a bit, giving the effect of padding. With this frock, Mrs. Thomas wore a close round hat of dull red feathers.

A play recently given at the Plaza gave members of the Alumnae of the Spence School an opportunity to display their dramatic and operatic abilities. "Gentleman Jack" was the musical play chosen for the occasion, and members of the cast appeared not only as venturesome ladies of the period of romance, but as dashing highwaymen as well. A picturesque and amusedly mannish innkeeper was (*Continued on page 138*)

Chic and trimly tailored is this street costume of Miss Kitty Lawrence's

Blue straw and varnished ribbon please Miss Alice Huntington

© American Press Association

Mrs. James T. Terry and Mrs. William Lowe Rice saw those races in which the riders stopped to ask their way around the course

Mrs. Lorillard Spencer watched the races from over the top of a white fox fur and from beneath the brim of a fur-trimmed hat

Two photographs © Underwood and Underwood

Mrs. Gurnee Munn and Miss Ethel Carhart, and others, were amused at the announcement that the last horse in was the winner

(Above) People who aren't inspired never would think of putting black point d'esprit net and black lace over flesh-colored satin, and people who aren't geniuses never could accomplish it successfully. But it's certainly worth while striving for, for this is the way it looks when it's done in exactly the right way.
Pearls from La Tausca

(Left) It was thoughtful of her to sit at her desk so that we could see the back of her gown, but it really isn't wise to write any letters when one is wearing such a charming gown; one is so apt to say much more encouraging things than one means. The back of the gown is just as absorbing as the front,—even more so, for it develops draperies of black lace, which extend into shadows of trains

Lucile does love that hooped skirt silhouette, and now she has it so completely under control that she can do it without the aid of a hoop. This evening gown of shell pink faille and cream colored lace looks as though it were carrying concealed hoops, but it's the cleverness of those plaits about the hips and the heaviness of the faille itself that makes it behave that way. The plaits at the hem are something new to think about. On the corsage is Lucile's signature,—a knot of silken flowers in exquisitely unexpected colors, and there are three narrow-as-possible folds of satin, green, yellow, and mauve. The real facts about the back of the gown appear below

(Left, on the opposite page) All sorts of delightful things can be blamed on tea, and tea-gowns are the most delightful of all. Lucile knows that a woman's charm can best be expressed in a tea-gown; tea-gowns are allowed all sorts of expressions that other frocks couldn't think of using. In the beginning, this gown is an underdress of pale pink chiffon and lace with quillings of pale green gauze ribbon on the skirt and the sleeves,—those are the things that make one stop and think. Over this underdress is a coat of net and lace, cut on those long straight lines that just can't keep from being graceful. But we're saving the best till the last,—a lattice-work of pink satin happens all the way down the front of the underdress and the coat

DEMEYER

LUCILE GOES A LONG WAY FARTHER THAN DID THAT ARTIST WHO MIXED HIS COLORS WITH BRAINS; SHE MIXES HERS WITH INSPIRATION

It's a woman's world; the designers are always thinking up new ways of vanquishing man. Now they've invented a new straw that bears a startling resemblance to very heavy lace, and they make it into hats like this. The straw—it's gray, this time—forms the crown and part of the brim, the edge of the brim is of wired gray tulle, and the wreath is of gray wheat and red flowers. It's 'hats like this that prove the bitter truth of that wise new saying, "It's always the man that pays and pays and pays"

Life is going to be just one round of organdy, if we do what the designers urge us to do, this summer. And it's going to be extremely easy to do as they urge, if organdy can be made into things as charming as this hat. It is of white organdy and bands of écru organdy heavily embroidered in écru thread; the trimming is of thistles and yellow and white daisies, and over the edge of the brim droops a fold of embroidered organdy. So many summer hats are doing that mysterious fold,—mystery repeats itself, you know; two hats from Bruck-Weiss

DEMEYER

If every woman could look like this in a summer afternoon costume, the whole feminine sex would never do anything but go to garden-parties all through life. The white leghorn hat is completely veiled with cream lace, banded with silver and rose ribbons, and splashed with bright red cherries. The stole is of biscuit colored Georgette crêpe striped with narrow bands of American ermine,—that's just a polite way of saying weasel. The white chiffon parasol, frilled with Lierre lace, is mounted on an ivory-tipped natural wood stick; hat, stole, and parasol from François

WHAT CHANCE HAS A MERE MAN WHEN THESE HATS AND FURS ARE USED IN THE MIDSUMMER DRIVE AGAINST HIM?

A STAR-SPANGLED PARIS

Spring Has Come to Paris to the Tune of the Marseillaise and the Star-spangled Banner, and the Tireless Couturiers Seem Inspired by This New Burst of Hope and Enthusiasm

THE lack of United States flags in Paris prevented anything in the way of a visible demonstration in honor of the new Ally for a day or two after the declaration of war by the United States. Even then, on some of the first flags which appeared, the stars were not correctly placed; but the lack was speedily supplied, and suddenly flags were flung out all over the city—everywhere the Stars and Stripes fluttered side by side with the French flag or with the grouped flags of the Allies. Flags decorated the front of the Chambre des Deputés, back of the gray columns. Over the entrance of the Government buildings, over each gateway of the Louvre, from all the hotels and clubs, the flag of the United States appeared at last in the place which had waited for it so long, beside the flags of all the Allied Nations.

And this was not only in Paris. In accordance with the order of the Government, the Star-spangled Banner has been flung to the breeze in all the towns and villages of France, and all the walls are placarded with posters bearing the President's historic message to Congress. This message will be read in all the schools of France and published in all the newspapers of the French Republic. France is determined that her children shall know that once more the two nations are fighting side by side for the great cause of Liberty. There is something quite touching in the welcome given by France to the western Republic, a certain sympathetic greeting which is almost tear-compelling.

Whether it is the flags or the sunshine which has wrought the change, for the moment Paris is almost gay. The streets are crowded, and the tea-rooms and theatres filled to overflowing. The new production at the Théâtre Edouard VII, a *conte galant* in three acts, while most certainly not a play for the *jeune fille*, is pretty and amusing. Mlle. Marken, in the rôle of the marquise, scored a distinct success, and M. Harry Baur, who so recently commanded a man-o'-war at the Gymnase, devoted himself to gentler pursuits as the amorous Abbé de Fleurange. Vivacious Marguerite Duval delighted a house full of admirers, and the old-time silken frocks suited her to perfection. On the whole, however, one was reminded of the tales of the "Decameron," and "La Folle Nuit"

MODELS FROM JENNY

Jenny could write a book called "Straight Silhouettes I Have Known," and then have enough straight silhouettes left over to keep the Parisienne content for the rest of the season. When she goes in for coats, they somehow get all straightened out, too, like this coat of black alpaca; it hangs just straight, and that's all—except for the blue embroidery on it and the white crêpe de Chine tunic under it

The Paris couturiers just toss off blue serge frocks the way some people knit; perhaps it soothes them. The strange part of it is that each one is "different"; this has a blue serge cravat and red velours de laine trimming

This sash will flutter and blow about and do all the dashing things that a sash should do because it's of dark blue mousseline de soie, and therefore susceptible to drafts. Oddly enough, this is on a blue serge tailored dress

LANVIN

This tailored dress of light brown poplin over a white muslin underblouse really should always be seen in company with its brown poplin coat, which is sketched at the right. Mlle. Jane Renouardt wore them both in "La Volonté de l'Homme"—played at the Gymnase, you know

LANVIN

Our troubles begin when we look at the coat of this brown poplin "frock"; it slips on over the head. Is it that the heroine gracefully slips off her wrap—over her head? No doubt Mlle. Renouardt retired to the wings if the occasion demanded that she remove her coat

JENNY

When the Parisienne is content to go about in straight white frocks we know that she knows that a blue belt and pearl buckle here and a dash of blue wool embroidery there, help a lot. It is true indeed that simplicity is the best policy

was something a bit unusual, even for Paris. "La Veille d'Armes" at the Gymnase, is about to give place to "La Volonté de l'Homme," in which Mlle. Jane Renouardt will appear, wearing some new and very fetching frocks by Lanvin.

SEEN ON THE PARIS STAGE

For Mlle. Renouardt was made the dainty *robe d'intérieur* sketched on page 51, at the lower right. Of periwinkle blue Georgette crêpe combined with the same tissue in palest rose, this charming indoor dress is trimmed with oval beads of pale rose and blue crystal. A cravat of beads is knotted at the throat, and bead ball tassels finish the falling ends of the periwinkle blue girdle.

Another of these frocks is the *tailleur*, at the upper right and left on this page; it is of light brown silk poplin of a peculiar sort which, for want of a better name, is called "ondine." The odd jacket-tunic is drawn on over the head and may be left open to the belt in front or buttoned at the throat. It is plaited on each hip and is slit on each side from belt to hem. The girdle, which is very straight and wide, is of light brown leather, and the long simple sleeve is fastened with a single button at the wrist. Under this tunic is worn a sort of suspender frock of poplin with a straight plaited skirt and suspenders drawn over

BEER

If the couturiers failed to give the Parisienne marine blue serge, she would, no doubt, sulk in her own apartments until steps had been taken about it. Here marine blue serge is in the form of a red-embroidered coat, trimmed with blue satin

a blouse of soft white muslin. A smart little brown straw hat, trimmed with two jaunty brown wings, completes this costume, which for perfection leaves nothing to be desired.

Another recent model from the maison Lanvin is made of white camel's hair serge, smartly combined with dull blue linen; it is sketched at the bottom of this page, in the middle. The loose back panel of the skirt is lined with blue linen, and the jacket is lined with blue linen also, and this linen is turned back to form collar and revers. There is a white serge waistcoat, and the jacket is edged all about with blue embroidery; the buttons are blue, and the undersleeves are of blue linen.

More delicate is a Lanvin frock of palest rose Georgette crêpe combined with black satin and embroidered with écru beads. With this frock is worn a broad hat of black satin, with a draped crown ornamented with jet.

SPRING FROCKS CHEZ JENNY

Mme. Jenny's new models are as smart as it is possible for frocks to be. The Jenny silhouette continues straight, and the Jenny touch continues inimitable. One of the prettiest of the new models from this house—positively delicious is this frock—is sketched on page 49, at the lower left. This frock is of dark blue serge with a skirt loosely belted, fetching little pockets tasseled with blue silk, and revers and "V" of red velours de laine. The narrow loose girdle is of blue serge, and the smart knotted cravat is of blue serge also. This cravat of serge is very new and very pretty and has a sturdy chic which is all its own.

A new tailored costume from the maison Jenny is of dark blue serge, girdled with dark blue mousseline de soie, which is knotted on the side, with the ends falling almost to the bottom of the skirt; this costume is sketched on page 49 at the lower right. Some of the new models from this house are trimmed delicately with organdy. Dull blue organdy is often prettily combined with black satin or white crêpe de Chine, while white organdy gives a dainty touch to numberless creations of the house. Simple as the Jenny models are, they are finished with such artistry that one is always impressed with their perfection.

Alpaca was a "best dress," years ago; now red alpaca is a bathing-suit and cap, braid-trimmed, hiding in a white cheviot cloak

THE GENIUS OF MME. RENÉE

Mme. Renée of the maison Premet is wearing a charming little creation of gray serge and black satin. The serge, which forms the top of the frock, is of a very light gray indeed, and the black satin girdle which is tied over the apron front of the black satin skirt is lined with gray serge. This girdle is rather wide and is tied loosely over the chemise-like frock, preserving the straight silhouette.

Another recent Premet model is made in somewhat the same fashion. Instead of serge, the top of this frock is made of white silk jersey, cross-barred with black, and the girdle is entirely of black satin. This new Premet silhouette is very interesting and speaks volumes for the creative genius of Mme. Renée, who designs a new frock, apparently, every day.

NEWS FROM THE MODISTES

The newest hat is a sort of composite beret and casquette and is worn at the moment by every one. It appears in tissue, in white or very light gray velours de laine, in satin, in satin and straw, and in straw alone. The "peak" of the casquette is continued all the way round, and the beret top is tilted back at varying angles, with sometimes a bit of trimming posed in front or on the side. The days of the *cloche* are numbered, judging from the new straight brims, and trimming seems to slip in and out of fashion from day to day.

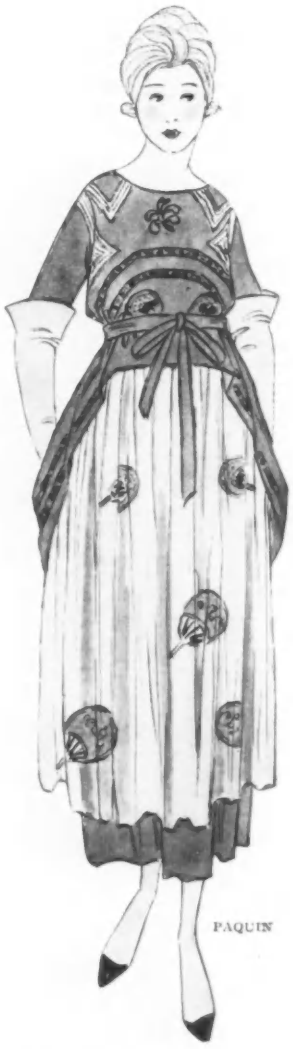
Mme. Lanvin is making a small round hat trimmed with upstanding "swords" of vivid blue

MODELS FROM LANVIN

It is the divided aprons, gold-embroidered, which fall over the beaded tulle skirt of this black frock, that made it fit for Mlle. Vera Sergine to wear in the French version of "Within the Law"

(Left) Paris can't keep entirely to gray and beige. When white rough serge, lined and faced with dull blue linen, once entered a French mind, it had to be put into practise. Around the blue and black straw hat runs a plaited frill of blue ribbon

In "La Volonté de l'Homme," Mlle. Jane Renouardt wore this Georgette crêpe dress. It seems as though the "will of a man" would be entirely subdued by such rose and periwinkle blue



PAQUIN

You'll admit that it is unusual. The bodice of marine blue Liberty satin is embroidered; it has salmon pink linon sleeves like gauntlets; the linon tunic is fanned, now and again, with rose and gold

ostrich. Ostrich, by the way, usually the un curled variety, appears on many of the new hats, some of which are trimmed rather more than less. However, some of the very smartest hats seen so far in Paris are made of fine and very expensive straw in light gray or some shade of beige (there is a new straw hat exactly the shade of covert cloth) banded about the crown and bound all about the edge of the brim with grosgrain ribbon of the same shade. These hats, which are otherwise untrimmed, are exceedingly smart when worn with simple *tailleurs*.

THE SUMMER FURS

The Parisienne still wears her furs, and so cold have been the winter and the spring that it is unlikely that she will leave them off for some time to come. Owing to the war, smart furs show no marked change. The fur-trimmed frock is not so much in evidence as it was a year ago, but heavy fur trimming will appear again with the warm days, no doubt. Just now frocks are only scantily adorned with fur, usually opossum, castor, or *putois*. Just why these furs are smart now no one knows, but next week we shall doubtless be wearing something entirely different.

Instead of trimming a silk manteau with fur, as they did last year, the couturiers line, collar, and cuff the silk manteau of the season with beige serge. A piping of serge shows all about the edges of the coat. The cuffs are of generous size and the *cache-nez* collar is swathed high about the throat, with the ends carefully tucked in. It should be mentioned, in passing, that the coat is of black taffeta.

All that glitters is gold braid on some of the new serge frocks. It is odd, this trimming of serge with gold galloon, but it is smart. One simple model is girdled or banded twice about the hips with narrow gold braid, and a cravat of gold braid finishes the opening at the throat. These girdle-like bands of braid are not in the form of loose girdles, however, but are firmly sewed to the serge. Even more simple is a blue serge one-piece frock edged all about with a half-inch band of gold braid.

TALES OF CHEVIOT AND SERGE

A simple spring *tailleur* has a jacket of black cheviot which narrowly escapes being close-fitting, so straight and trim it is, and a skirt of black and white plaid cheviot. The cuffs and pocket-flaps of the jacket are of black and white plaid, and the *cache-nez* collar which envelopes the chin is of black cheviot lined with plaid tissue. With this frock is worn a severe little straw hat with a high square crown and a very narrow brim.

A one-piece frock of beige serge is enriched with an arabesque of blue stitching, which covers the bodice section, and over it is a plain serge belt, which is tied loosely in the back. The long plain sleeves are stitched at the wrist, and the collar is of blue satin. The straight skirt is plaited in panels, as so many of the new skirts are, and is very narrow in effect.

WORTH

As usual, this gown is being dignified for all it is Worth. Black Chantilly clouds trail all about it, even from those rhinestone straps which are not the sleeves. There are fragile paillettes and blue silk roses, frankly willing to be thought strange

PAQUIN

White organdy occurs to American minds, it is true, but not in this form; for here it is hung with marron velvet ribbons, and the further French touch is accomplished with violet flowers on each side

Little girls are wearing swagger little coats and hats of half-inch black and white plaid. The fashion of making coat and hat of the same tissue has been growing all winter until now half the tiny tots one sees are dressed in this pretty way. In green, light gray or checked stuffs, the small garments are very fetching.

IN THE BOIS

Of old, some of the pretty little French children seen playing in the Bois or reclining sumptuously in their "prams" were accompanied by English nurses. Now it is the invariable rule. One hears admonishing English on all sides, but it is rather a pity that so many of the French children are being taught such perfect cockney.

The bridle-path in the Bois is more and more crowded from day to day. Some of the costumes are very smart. Recently one trim little creature mounted on a big chestnut wore a coat and riding breeches of warm brown cheviot and on her head a small peaked cap, like a jockey's, of brown satin. Another rider wore a straight slit coat of black cloth belted with a wide loose girdle of black varnished leather. The effect was easy and "sporty," and the soft black hat with the brim carelessly turned back in front was very becoming to the brunette face underneath. Another Parisienne appeared in a very odd plaid coat in beige, black, and white above a black skirt. With this coat she wore a black bowler.

In the Bois, these days, one encounters whole companies of baby-

faced boy scouts, bravely dressed in khaki. The oldest one among them can boast no more than ten summers, while some are obviously no more than seven. Curly-headed and flushed with exercise, they would compel even the Hun to lay down his arms in admiration. Their older brothers are perhaps already at the front.

Yachting, unfortunately, is a sport which can not be indulged in this season, but for land sports never has there been such a variety of pretty garments. From the plain silk sweater—and, be it known, the sweater is untrimmed this season—to the mountain-climbing outfit, sports clothes are perfection. There is a sports frock of beige cheviot, with the jacket opening over a blue waistcoat, which is especially smart. The straight skirt falls in plaits on each side from flat hip pockets, and the straight loose coat is easily belted and profusely pocketed, as befits its purpose.

Spring has come in Paris to the tune of the "Marseillaise" and the "Star-spangled Banner."

A. S.

CHANEL DOUCET

(Right) The general sympathy that nations all over the world have been showing for one another lately, may account for the fact that a French slip-over sweater is of emerald green silk, and green even to the coroso buttons at the neck

(Left) The lack of coal in Paris may cause these indoor jackets; they will remain for some time as overblouses, both for indoors and out. This is of vivid blue crêpe de Chine woven with gold, and its wandering belt is studded with jet

DOUCET

By virtue of its straight plaits and its rose pin stripes, going up and down, this French muslin dress proves its absolute forgetfulness of the wide silhouette. Gray velvet cording is something new on this kind of frock

DŒUILLET

Give a French couturier enough (or little enough) black satin, and things begin to happen right away. Blue beads happened to the collar of this deceptively simple frock, and blue and gold beads to the girdle

DŒUILLET

The dress begins with gray satin. Under the overblouse and over the underskirt is a go-between of gray crêpe de Chine. To get the word "apron" into print, this was opened under a shallow black velvet protection

(Left) M. Paul Capellani of the Comédie Française made himself into a startling likeness to Alfred de Musset and recited several of his poems. What had that to do with the pantomime? Well, you see, in the wedding scene, those who played the parts of wedding guests were supposed to entertain the bride and groom

(Right) Mr. Lawrence S. Butler, as a strolling minstrel, strolled into the wedding scene, but he didn't stroll out again until he had sung some delightful little French songs. Among those who played wedding guests and did their bit of entertaining were Yvette Guilbert, Gabrielle Gills, and Jacques Copeau

(Right) Extremely amusing and utterly French was the flirtation dance that Mlle. Gabrielle Dorziat and M. Henry Caro-Delvaille did in the marriage scene. Mlle. Dorziat was a gay grisette in a yellow frock and checked ribbons, and M. Caro-Delvaille was a gallant suitor. When he offers her a modest little bouquet, the grisette just can't be annoyed and dances scornfully away; but when he pulls from his pocket a string of glistening pearls,—oh, well, you know how women are

(Below) The very first event in the pantomime was a game of "blind man's buff." The participants in that perfectly harmless indoor sport were (left to right) Miss Alexandra Emery, Mr. Felix Doubleday, Mr. Francis Roche (in front), Miss Mary Crocker Alexander, M. Paulet Thevenaz, Miss Mary Cass Canfield as Héloïse, the lady it's all about, Mr. Maurice Roche, and Miss Harriette Post. They wore the quaint costumes of that day when "blind man's buff" was society's idea of a good time

Charlotte Fairchild

"LE MARIAGE D'HÉLOÏSE"

That Was the Pantomime That Society Amateurs Gave So Successfully at Mrs. Vincent Astor's Home, for the Benefit of the "Union des Arts"

PERHAPS never in all its history has New York so gladly co-operated with the stage as it has done this season, in its long succession of charity entertainments. Late in April, at the home of Mrs. Vincent Astor, society and the stage again collaborated with great success, this time in behalf of the Union des Arts. This Union des Arts is one of the worthiest of French charities; it holds much the same place in France as the Actors' Fund does in America, although it gives aid not only to disabled and sick actors, but to painters, sculptors, musicians, and authors who are in need of help.

IN UNION THERE IS CHARITY

The union was founded three years ago by Rachel Boyer, who was at one time a noted actress of the *Comédie Française*. She amassed a large fortune, and she is exceedingly philanthropic. In Paris, where she makes her home, she is greatly loved and highly honored, and she numbers among her friends some of the greatest men and women in France. The Union des Arts, for which she works indefatigably, was founded under the patronage of the President of France and of the Ministère des Beaux Arts. In the three years of its brief existence, the Union has become one of the best-known and most efficient charities in all France. And not only in France is it known, but many New York society women have interested themselves in it and have done much for it. Among the women who are interested in it are Mrs. Vincent Astor, Mrs. Charles B. Alexander, Mrs. F. Gray Griswold, Mrs. Benjamin Guinness, Mrs. Philip Lydig, Mrs. Ogden Mills, Mrs. E. T. Stotesbury, Mrs. William K. Vanderbilt, Mrs. Frederick Vanderbilt, Mrs. Whitney Warren, Mrs. Joseph Widener, and Miss Elsie de Wolfe.

At present, in France, it is impossible for the Union to raise the amount of money it needs, owing to conditions caused by the war; yet the people who are forced to rely upon it for help are in desperate need of its assistance. Therefore Mlle. Gabrielle Dorziat, who recently arrived in New York, felt that she could best "do her bit" by enlisting the aid of New York society women in a benefit for the Union des Arts. She went to Mrs. Vincent Astor and laid before her the plans for the benefit. Not only was Mrs. Astor deeply interested, but she generously gave her home for the rehearsals and the performance, and donated the music and the stage for the production. "Le Mariage d'Héloïse," a charming little pantomime by Mlle. Dorziat, was chosen for the production, and it was given by some of the most talented and experienced of amateur actors and actresses, under the careful direction of Mlle. Dorziat and of M. Henry Caro-Delvaille.

Miss Mary Cass Canfield was Héloïse, and M. Paulet Thevenaz was her fiancé in "Le Mariage d'Héloïse." They danced with Mr. John McMullin, who was an affable and amusing faun

THE WEDDING GUESTS

The quaint old French custom of having the wedding guests entertain the bride and groom furnished an opportunity for several noted French artists to play the parts of guests, in the wedding scene, and to entertain. Chief among these was Mme. Yvette Guilbert, who sang one of her exquisite chansons; as always, words are too clumsy to describe the way she did it. Mme. Gabrielle Gills, who is here by permission of the French government, sang, and M. Jacques Copeau spoke on the work which the Union des Arts has been doing in America. M. Paul Capellani, of the *Comédie Française*, recited several of Alfred de Musset's poems, and Mlle. Dorziat and M. Henry Caro-Delvaille danced.

The benefit was a huge success financially and artistically. The stage sets were decorated by Alfredo Sides, and although they were simple, they caught the spirit of the entire entertainment.

The wedding guests were (left to right) Miss Harriette Post, Mr. Maurice Roche, Miss Mary Crocker Alexander, Mr. Felix Doubleday, Miss Alexandra Emery, Mr. Francis Roche, Miss Alice Liebert, Mr. René Wildenstein, Miss Madelaine Liebert, Mme. Gabrielle Gills, M. Ernest Perrin, Mlle. Gabrielle Dorziat, M. Henry Caro-Delvaille, and Mme. Caro-Delvaille. Seated in front are Miss Mary Cass Canfield, the bride, and M. Paulet Thevenaz, the groom

Charlotte Fairchild

LIFE *on a* PERMANENT WAVE

She Whose Hair Has Been More Waved Against Than Waving Should Vow Undying Gratitude to The Inventor of the Wave That Won't Come Off

By DOROTHY ROTHSCHILD

I GAZED earnestly into the mirror and decided that I simply couldn't stand it any longer. Something would really have to be done about it. Nature had seen fit to curse me with straight hair, but you have to put Nature in her place, every now and then. I would show her that she wasn't going to have the last word on the subject.

"I will come back a changed woman," I promised my mirror, and went bravely forth to become permanently waved.

With sublime optimism, I stopped and bought a magazine. You see, I knew many women who had braved the permanent wave, and I was so overcome with wonder at the results that I didn't think of asking how they were achieved. If I had thought that there could be any possible disagreeableness connected with the process,—well, I never would have gone in for it, that's all. I am that sort of person. If I have a headache, I always suffer more than other people with headaches do; if I have a cold, I always know it is going to develop into far graver things than other people's colds could; if I bump my head, it always hurts me worse than it possibly could anybody else. If there's an epidemic of any particularly horrible disease, I always have every symptom, no matter what the doctor may say. If any one mentions the word "dentist" in my hearing, I am totally unnerved for hours afterwards; even when I'm being manicured, I am always in terror that something is going to slip and stick into me. I knew hazily that the process of permanent waving occupied three hours or thereabouts, and I thought I would while away the time with current fiction while the hair-dresser gently coaxed my willing tresses into the wave that won't come off. Ah, well, we live and learn.

A GLIMPSE OF THE FUTURE

I blithely entered the hair-dresser's where I was to meet my fate. A girl came toward me to tell me the glad news that Monsieur was getting ready for me, and my heart leaped with joy when I saw her, for I felt that I gazed on my future. Her hair lay in soft deep waves with irrepressible little curls bursting from bondage at her neck and temples. How clever it was of Monsieur to have her to greet his clients; she was the best advertisement he could possibly have had.

"How long ago did you have a permanent wave?" I asked her, as she disposed of my hat and coat.

"Oh," she said, "I never had one. My hair is naturally wavy." Some one is always taking the joy out of life.

She put me into a shapeless garment of white linen, which touched the floor, and which extended even unto long, long sleeves and a high, high neck. So clad, I looked startlingly like a charter member of the Ku Klux Klan. The garment had a strangely surgical air, and I grew a shade less joyous. From the room where the girl assured me Monsieur was making ready, issued sinister clankings. I waxed thoughtful.

The girl removed my hairpins and my hair descended upon my shoulders,—there it was, just about as wavy as a fountain pen. I gazed at it intently, impressing it on my memory, bidding farewell, a long farewell, to all my straightness. Then the girl seized me and shampooed me so efficiently that every thought was washed out of my mind.

And then, as if to a flourish of trumpets, the door of the mysterious room was dramatically flung open and Monsieur appeared. No matter where one might see Monsieur, one would know immediately that he was a hair-dresser. He simply couldn't have been anything else. He probably came into the world clutching a pair of curling-tongs. He spoke not a word of English, and I have no French, so I felt we would get along well together. No, I do myself an injustice to say I have no French; I know two phrases, "Honi soit qui mal y pense," and "Il faut souffrir pour être belle." I found no use for the first, but I overworked the second.

There was my hair, just about as wavy as a fountain pen. I gazed at it intently, bidding farewell, a long farewell to all my straightness

The mysterious room was a bleak bare place, just four blank walls, a monotonous floor, and an uninspiring ceiling. In the very middle of the floor stood a chair, much like a dentist's chair and just about as inviting. Directly above it, a strange machine hung from the ceiling,—a mass of wires and coils and batteries, twisted and intermingled with diabolical ingenuity. Monsieur, with many superfluous gestures, motioned me to proceed, and as I entered the room, stumbling desperately over the linen gown, a horrid sentence flashed through my mind,—"The condemned woman approached the chair with a faltering step." I wondered why on earth I had started this thing, anyway.

IN THE THROES

They sat me in that hideous chair, and they bent my head back in a way nature had never intended it to go and clamped it into a headrest,—a sort of modified Iron Maiden. Then Monsieur got in back of me and began doing things that I couldn't see to the machine above me,—a proceeding which made me extremely nervous. I asked for a mirror so that I could see what was going on, but my request, merely the outcome of a natural and healthy curiosity, was greeted with shrieks of protest from the girl and with squeals of horror from Monsieur, to whom she translated it. It seemed that Monsieur had spent years and years in perfecting his marvelous process, and he guarded his secret with frenzied jealousy. No one should see how it was done while he lived,—sacred name of a pig, no! He spluttered expletives at the idea.

He divided my poor defenseless front hair into sections and twisted each one around some strange instrument, which, of course, I could only guess at—twisted it so hard and tight that my eyebrows were pulled up into an expression of permanent surprise. Meanwhile, the girl busied herself with an electric fan, trying its effectiveness on me from various angles. It was already pleasantly cool in the room, and I looked inquiringly at her.

"You see," she explained, "when it begins to get unbearably hot, all you have to do is tell me where it's burning you, and I'll turn the fan on the place."

"'Sunset,'" I murmured, "'sunset and evening star and one clear call for me—'"

Monsieur surrounded each twist with some strange and scratchy substance, twining and pulling and packing it with absolutely no regard for my feelings, interposing its maddeningly rasping surface between my head and the twists.

"Asbestos," said the girl, pleasantly.

"Oh, Death, where is thy sting?" I sighed.

ANOTHER ATROCITY

And then by some mysterious means they attached that brutal machine above me to the twists; it seemed to have cup-like appliances that fitted over them. It felt as if I were suspended from the ceiling by the hair of my head and I never would have lived through it, had not Monsieur thoughtfully given me other things to think of. He introduced some mystic liquid into the cup-like affairs, and then turned on a switch. Electricity leaped to his bidding, and in no time at all the liquid was boiling merrily. I became conscious of a violent desire to go home. I thought of my hair, of the faithful friend it had been to me, of all the things it had done for me, of all the help it had been. I thought of all the happy hours we had spent together, my hair and I. I wondered if I should ever see it again. I grew lost in trying to decide what color wig I should have. . . .

Monsieur strolled casually out of the room, and the girl started to follow him.

"It will be all right for a while," she said, in answer to my wild look of entreaty. "When it starts to hurt, all you have to do is shout for me."

"Unaccustomed as I am to public shrieking," I began, but the heartless wretch had vanished.

There I sat, plunged in gloom. I don't suppose, looking back, that it was really so horrible. I should blithely go and have it done to-morrow; in fact, I quite look forward to repeating the operation just as soon as this wave wears off. But, you see, I know all about it now. Then, I didn't know just what was going to happen, and being the sort of person who is always half-way across my bridges long before I come to them, I sat there and imagined. When one goes to be permanently waved, one should lock one's imagination in the top bureau drawer. Its place is in the home.

The girl came presently, and played the electric fan on me—she didn't think it necessary, but I did,—and I tried not to think about the ache in

(*Continued on page 138*)

I know what Heaven will be like; I experienced it in that moment. I was incoherent with joy, the girl was vociferous with elation, and I think Monsieur shed tears

The later summer rumors face the best hats with velvet; so does Lucie Hamar, using golden brown velvet. She also drapes a crown of golden brown liséré straw—and there are few people who care to attempt draping straw. The kolinsky cape is banded with strange bias bands of the fur. Kolinsky furs are to go about with us all summer, leaving their tails behind them; the furs on this page are from H. Jaeckel

Gray is probably the most sophisticatedly innocent color—if it is a color; you can't tell about these neutral shades. Narrow gray Georgette crêpe shoulders and a beguiling attached ruffle are banded with squirrel; the wicked gray chrysanthemum straw hat has—it isn't playing fair—a gray organdy bow

Orchids were made mauve and peacocks blue for the sole purpose of suggesting a color scheme for this garden-hat of changeable taffeta. The edge is banded with a garden fence of white leghorn. Green, blue, and orchid silk flowers grow on crown and brim. The scarf of gray chiffon banded with chinchilla squirrel, ties, after the fashion of summer furs, with chiffon streamers; four hats on this page from Guy

OUR SUMMER FURS SHRUG THEIR NARROW SHOULDERS ON HEARING THAT FOR THIS ONE SEASON KOLINSKY HAS PROMISED TO TELL NO TAILS

The fact that it is black and white does not cramp the style of a hat; instead, it insures it against criticism. The white is Georgette crêpe; the black is a trimming of cherries. The cape is black and white, too; and its ermine is lined with white chiffon over satin

Even an agricultural year can't save a man—all human troubles began in a garden. This hat tempts him in terms of corn yellow liséré straw, tan wheat, and maize blue organdy in bands. American ermine, or weasel, here forms the stole. Brown charmeuse strips keep the cape on

FASHION TAKES A NEW LEASE ON LINGERIE FROCKS

Any Soft, Lacy, Utterly Feminine Frock Considers Itself a Lingerie Frock and Steps into the Limelight of Fashion

FOR several seasons past, the lingerie dress has politely stepped aside and gracefully yielded the limelight to the sports costume; but this season, with the return of laces, garden hats, and all things picturesque and graceful and feminine, the lingerie dress in all its phases regains the center of the stage. There are all varieties of these frocks, and each is lovelier than the other. Simple frocks of dimity, exquisite gowns of filet lace, and dainty affairs of chiffon all manage to be included under the heading of lingerie dresses this season.

MATERIAL CONSIDERATIONS

Perhaps the most popular material for both afternoon and evening gowns is organdy, and whether it is white or one of the soft pastel shades, it is charming. One most unusual evening gown which has recently appeared is of black organdy trimmed with tiny ruffles of black Valenciennes lace and hung over a slip of black silk to which are applied colored silk flowers. Embroidered batiste ranks next to organdy in popularity; there are colored batistes embroidered in white, or white embroidered in color, and they are equally chic. Those women who delight in quaint frocks will revel in the dimities that are appearing this season; they may be had in all sorts of colors and all conditions of old-fashioned patterns. And then there are the afternoon frocks of printed chiffon, which are to be some of the most successful adventures of our summer life. Printed chiffon may be had in many exquisite and unusual patterns, and the material is so lovely in itself that it requires very little trimming. There are afternoon frocks, too, of voiles and marquisettes in every imaginable color,—oh, yes, these are known as lingerie dresses, also. These voile and marquisette frocks may be made on lines simple to the point of severity, yet still retain their delightfully summery effect.

By their neck-lines shall ye know them, the frocks of 1917. That one on the left is the beginning of a frock of white-embroidered blue batiste shaded by a white organdy hat heaped with daisies. The neck-line on the right is the climax of a frock of white linen crash and Cluny lace which is separated only by its wearer from a hat of white organdy and green tassels; frocks from William Hardy, hats from Ogilvie

In Paris, too, lingerie frocks are flourishing in the warm spring air. Muslin frocks appear here and there like frail summer flowers. There is one of dull rose muslin embroidered with bright blue silk, collared and frilled with blue muslin and girdled with black patent leather. Some muslin frocks are straight and slim, loosely girdled, and of almost a severe simplicity. Striped muslins are also used and are extremely chic. These striped frocks are made on chemise lines, loosely belted with leather, satin, muslin, or even with sashes of knitted silk or wool. Crêpon frocks, too, are making their appearance; there is a particularly charming one of white cotton crêpon embroidered in green, with green silk tassels dangling from its belt of black patent leather and bright green silk.

AS TRIMMING GOES

As for the trimming of lingerie frocks, it is mostly of lace,—somehow lace seems naturally to belong on such delicate backgrounds. Embroidery, too, has been proved an appropriate and practical trimming. It is on these frocks that sashes return to us,—sashes formed of lengths of heavy silk ribbon finished with deep fringe at the ends; in fact, one can scarcely imagine a modern lingerie frock without an attendant sash of some variety. Some frocks have dainty collars of embroidered batiste; a collar is more becoming, perhaps, although the frock without a collar—with just the outline of a collar—is very smart and very new. In a word, in lingerie frocks as in all too few other things, one may gratify one's own personal taste and be sure of success.

That new collarless neck-line is one of the many pleasant features of the frock sketched at the left on this page. It is of delft blue batiste embroidered with white and girdled with a cord of white grosgrain ribbon. Pearl buttons fasten the frock in back and at the wrists,—these lingerie frocks have a practical way of fastening with either pearl buttons or buttons covered with their own material, out of deference to the laundry. The hat—oh, a lingerie frock simply must have a hat in keeping—is of white organdy, heaped with yellow and white daisies. Black velvet ribbon edges the brim, and streamers of black velvet ribbon tie under the chin most engagingly.

Another version of the new, rather high neck-line is sketched at the right on this page; this time, the line is nearer the base of the neck and opens in a V in front. The frock, a simple one-piece affair destined for summer mornings, is of white linen crash trimmed with heavy white Cluny lace. The bodice is almost entirely of lace, and more lace defines the yoke on the skirt and appears below the draperies at the sides. The skirt is uneven at the bottom; the sides are longer than the front. The accompanying hat is Chinese in shape; it is of white organdy, trimmed only with stitching done in bright green heavy floss, and with two tassels of green silk which hang over one side of the brim straight as the plumb-line.

THE UBIQUITOUS ORGANDY

At the upper left on the opposite page is one of the organdy frocks we are to see so much. It is of sheer white organdy trimmed with wide bands of cream lace, narrow white grosgrain ribbon, and a knot of white daisies. The dress is made over a white organdy slip, which is also lace-trimmed. From its low round crown of the white organdy hat spreads an umbrella-shaped brim, with a daisy at the tip of each wire "rib." The edge is frilled with narrow Valenciennes lace, and lace and black velvet ribbon band the crown. At the upper right of the same page is a simple frock of pale blue dimity trimmed with ruffles of blue dimity embroidered in white. The collar is of embroidered white batiste edged with a narrow plaited ruffle of white net, and the girdle of crushed raspberry velvet ribbon ties at one side and falls nearly to the end of the skirt. The hat is of natural color Tuscan straw, weighed down at the sides with white cherry blossoms. A black velvet bow is perched precariously at one side.

In the middle of the same page is an afternoon gown of white chiffon and deep écru filet lace. The neck is as high as it is possible for it to be without a collar—it was Callot who started that idea, you remember. The short sleeves are finished with lace, a wide girdle of lace defines the waist-line, and a band of lace runs from the lace yoke to the hem at the back. Over the underskirt of white chiffon hangs an overskirt which consists of a wide band of filet lace attached to a full shirred yoke of chiffon. The large garden hat is of sapphire blue chrysanthemum straw trimmed with bachelor buttons of the same shade, which looked as if they had been casually, but oh, how artfully, dropped there.

RARE PRINTS

At the lower left on page 59 is an example of the charm of printed chiffon frocks. It is an afternoon gown of white chiffon, printed with big black chrysanthemums, and its skirt, following the example of several new skirts, is shorter in front than it is on the sides. The front panel turns under at the bottom. The tight sleeves are laced with narrow black satin ribbons, and the girdle is black satin ribbon. The large hat is of black chip straw edged with a

narrow piping of white velvet, and a bow of white velvet trims the front of the high straight crown.

At the lower right is a youthful frock of white French voile, finely checked in deep orchid. The collar and cuffs are of sheer white organdy embroidered in white and edged with a narrow piping of old-blue organdy, and the bodice is really nothing but a short straight coat which fastens in the front with ball buttons covered with white faille. The broad sash of white faille is finished with fringe—that's one of the newest things a sash can do. The large garden hat is of deep purple horsehair braid trimmed with velvet flowers and foliage in green, purple, and black. From the edge of the brim falls a narrow ruffle of purple tulle.

We shall see a multitude of organdy frocks and hats,—and that certainly won't be a hard fate, if they are all as easy to look at as these lace-trimmed white affairs

She who is at her best in dimity is going to have a wonderful summer in frocks like this blue one, sashed with raspberry velvet. The hat is bowed down with cherry blossoms

The best way to treat a frock all white chiffon and écru filet lace is to put it under a sapphire blue hat, dotted with blue flowers; gown from William Hardy, hat from Ogilvie

We can't believe everything we see in print; but we have absolute faith in the charm of white chiffon printed with black chrysanthemums; the hat is of black straw and white velvet

If one will be demure, one can do it extremely well in a frock of orchid and white checked voile sashed with white faille and worn with a purple hat; four frocks and hats from Frances

VOILA LINEN! AND WHILE YOU ARE AT IT, BEHOLD GINGHAM TOO, BECAUSE THAT IS DOING ALL THE SMART THINGS LINEN DOES, AND EVERY BIT AS WELL

FROCKS FROM STEIN AND BLAINE

A frock like this feigns indifference, and that's the charm of linen; it has an informal "I don't care" quality all its own. Just witness this yellow handkerchief linen frock, with that carefully careless collar of white linen, and those white cuffs trimmed with pearl buttons that don't care whether they button or not. And those white linen bands over the shoulder—they are there just because they want to be

There is nothing left undone about this frock, and it doesn't have to worry about having done any of the things that it should not have done, either. The white linen skirt buttons firmly on to the blue linen blouse with white pearl buttons, and that blouse itself is securely strapped with white linen. Even the deep white linen cuffs came in for some precautionary buttons that keep them where they should be kept

For ever so long we have looked upon gingham as we do upon the lily,—as an emblem of utter guilelessness. Didn't those girls with a "rustic woodland air" always wear a pink and white checked gingham dress? And think of what it's doing now!—going about with white piqué, and wearing patent leather belts, and pearl buttons, and an air of sang-froid

The front is really a more or less hypothetical case, and probably wouldn't recognize us if we met it, so we can talk about this frock behind its back all we like. We like the long lines of it, that's certain, and we're very glad to know that the underdress, and the piping around that long slash down the overdress, are tan linen. Yes, the long sash-belt is tan linen, too

WHAT THE KNITTING HABIT LEADS TO

Since Every Woman Must Knit, Either for the Soldier's Benefit or for Her Own, an Avalanche of Knitting-bags Has Descended upon Us

(Above) Some people are so devoted to their faithful little bags that they never leave them. This pair is attached by ribbons to a huge feather fan

That she who walks may knit, there are gay chintz bags nailed to the handles of walking-sticks; one must have one's stroll, and the soldiers must have their socks,—thus one kills two birds with one bag

The variety of bags only comes to an end when imagination gives out. There is one bag of oyster white silk embroidered with peacocks with proudly even egotistically, spread tails, which are done in true-to-nature colors

One of the most charming bags that ever held an embryonic sweater is Mrs. James Otis Hinkly's bag of lavender silk, the top of which is covered with rosebuds

TWO years ago the craze for knitting started, and everyone who could wield the needles set balls of gray and khaki colored wool rolling. Knitting for the soldiers became more than a mere fad, and mothers, sisters, wives, and friends alike knit so many mufflers and socks, caps and scarfs, that it became almost impossible to obtain yarns and wool in the correctly neutral war-time shades. To-day, women continue to knit madly,—but with a difference. A riot of colored worsteds has broken out in the midst of the sombre yarns that are being made into warm and useful articles for the soldiers,—for our own soldiers, these days, and occasionally this knitter of socks and mufflers takes up a still gayer ball of wool and turns to making gay sweaters for her own adornment.

The fad, of course, has led to such an avalanche of work-bags that at the smart resorts one is well-nigh bewildered at the startling colors and amazing shapes of these bags which hang upon every feminine arm. They accompany their owners from the morning trip to the beach to moving pictures in the evening, and everywhere in between. As one man said, "Well, they've used everything to carry their knitting in but a horse's nose-bag."

The bags range from the most elaborate variety to the strictly business-like sort. There are wonderful creations of imported silks and satins, some of which are embroidered until scarcely an inch of the original fabric shows, and others of which rely entirely upon the beauty and color of their material for their charm. Frills of fine lace are frequently used, and one bag carried by Mrs. Walter Witherbee of New York is of oyster white silk embroidered with peacocks with proudly spread tails done in true-to-nature colors. Another bag carried by Baroness des

(*Continued on page 136*)

THE HIGH CEREMONIAL *of* MARRIAGE *in* NORWAY

Not the Hour of the Day, but the Greatness of the Occasion, Determines the Costume of the Wedding Guest at This Three-day Festival

IT must surely be counted among the advantages of marrying a Norwegian, that one learns, as may be learned in no other way, the intimate family life of these descendants of the vikings. It is a wonderful thing, quite beyond the experience of an American, the intensity of the Norwegian feeling of blood relationship. "Thicker than water" could convey no idea of it. It is thicker than the earth itself. The Norwegian word *soskinde*, for which we have no equivalent, since it includes both brothers and sisters, seems the fitting expression of the solidly cemented unit formed by the children of each family.

One of my most arresting encounters with this family feeling was at the wedding of a near relative of my husband, which took place not long after our arrival in Norway. The wedding was in the country, and the journey thither and the picturesque festivities which accompanied the ceremony were a revelation to the casual American mind.

On this journey to the bride's home, we stopped at the home of other relatives, and there I learned much of Norwegian wedding costumes, past and present. It came about by the fact that my trunks were stowed in the garret for convenience and all the young women of the family came up to assist in the unpacking.

WE LEARN OF WEDDING-GARMENTS

It then occurred to me that this was the moment to seek expert advice as to what I should wear at the great wedding. What I had previously gathered from different households as to Norwegian etiquette of dress had been far from clear, so I decided to use this opportunity for finding out accurately just what costume, in this adopted country, suited what special hours. We all climbed to the garret, the trunks were dragged into the clear light of a great north window, and unpacking began. Now, as I had never by any chance succeeded in wearing the right clothes on any of the festive occasions at which we had been present in Bergen or Christiania, I had concluded that I had no right clothes and I cordially disliked all that I had. I have a particularly pained recollection of a dinner at eight o'clock, in Bergen when, carefully eschewing all tulle and sequin ephemera as too unsubstantial, I wore a white satin evening dress with garlands of red silk roses and considered myself taking a safe course, only to find all the other women present clad in severe high-necked costumes of dark rich colored silks, with exquisite collars and cuffs of fine white needlework.

The wedding was to begin at four in the afternoon and to continue, after the manner of Norwegian weddings, for three days and nights. I accordingly began my inquiry by showing the costume which I had chosen for the church ceremony, a one-toned costume of taupe silk and bronze lace, very conservative, with gloves and hat and shoes all to match. This, as a creation,

(*Continued on page 122*)

It does seem at first glance as if we should rise to our feet and render the "Star-Spangled Banner," but it really isn't an American flag that the lady is holding out for our admiration; it's her new evening wrap,—though it's almost as successful in waking up America as a flag would be. It is of white chiffon,—because summer evenings are so apt to be cool, it's thoughtfully made of a double thickness of chiffon—and those broad bands are of black velvet ribbon. The wearer thrusts her arms through slits in the sides and then lets things take their course; our chic wraps simply couldn't think of cramping their style with fastenings

One is always much more deeply interested in the things that are half concealed than in the things that are in plain view; that's why these transparent evening wraps were invented. This one all begins with a great shawl collar of old-blue taffeta which ties in the front with long slim taffeta bands, which extend almost to the utmost ends of things. And then comes the wrap itself, which is of black tulle, doubled and finely plaited. But the thing that makes it what it is to-day is the wide frill of old-blue taffeta, pinked all along its edge, which winds itself about the middle of the wrap and finishes it at the bottom

DESIGNS BY HELEN DRYDEN

THOSE MOONLIT, ROSE-SCENTED SUMMER NIGHTS ARE RESPONSIBLE FOR ALL SORTS OF DELIGHTFUL THINGS, INCLUDING EVENING WRAPS LIKE THESE

In the dim dark ages before woman became advanced, an evening wrap was just something to keep one warm; now it's one of the main reasons why men leave home. This one is a mixture of ermine and white tulle,—oh, these summer evening wraps dash from fur to tulle without even stopping to think about it. Directly after the ermine collar is over, there is a deep flounce of white tulle, which turns under a big puff just where a second flounce begins; that second flounce turns under at the bottom and is fastened to the foundation slip of white silk net,—yes, just straight lengths of white silk net are underneath the whole affair

Black Chantilly lace is engaging much of our attention, this summer; in fact, if we go as far as Miss Dryden tells us, we shall be simply wrapped up in it. This wrap is of black Chantilly lace, lined with a mere nothing of black tulle. Bands of black fox edge the wrap and define its so-called sleeves, and the black fox is lined with shell pink taffeta—oh, there are more things in Heaven and evening wraps than are dreamed of in your philosophy. Long black silk tassels hang from the sleeves and trail lazily along the floor,—one can accomplish much more daring things in the evening, you know, than one can in broad daylight

A NEEDLESS BIT OF FUR, A NEEDED CLOUD OF TULLE, AND AN INDISPENSABLE DASH OF IMAGINATION—THAT'S HOW AN EVENING WRAP IS MADE

THE WOMAN *of* FASHION SHOULDERS HER GUN

New Conditions Have Given a New Popularity and a Hitherto Unknown Smartness to the Old Sport of Trap-shooting; and Logical Results Are New Shooting Costumes and Accessories

© Underwood & Underwood

One of the leading promoters of trap-shooting is Mrs. Belle G. Earle, who gives instruction at Lakewood and Newport

IT would seem that all America is to become accustomed to the smell of powder. While the men are busy practicing with rifle and heavy artillery to annihilate the enemy, the women are at work with shotguns learning how to annihilate records in trap-shooting. For a number of years this sport has been quite a favorite with men and a few women have taken it up, but it was not until this spring that it came into general favor, doubtless through the wide-spread interest in firearms.

At Lakewood there have been recently a number of interesting shoots in which women contended. The shooting has taken place at the Laurel House Gun Club, which is advantageously located at the edge of the lake in the midst of fragrant pine woods. It is always desirable to have the traps located at the edge of water or, failing that, at the edge of a cleared space, so that no unwarned passers-by may run in danger from spent shots.

TRAP-SHOOTING AT LAKEWOOD

The shooting at Lakewood has been under the direction of Mrs. Belle G. Earle, who instructs the women shooters and who, herself, is an excellent amateur shot. In the photograph at the upper left on this page, Mrs. Earle demonstrates the correct pose for a straight shot. The photograph at the upper right on this page shows the woman's squad at Lakewood in a shoot which took place a short time ago. Mrs. Earle is pictured at the left. Among the young women who have been especially active in this sport at Lakewood are Miss Peggy Lynch, Miss Marion Gilford, Miss Lentilhon Gilford, Mrs. Hamilton Hill, Mrs. Frank X. Sadlier, Miss Almy Gilford, Miss Adelaide Romaine, and Miss Augusta de Forest. Arrangements have been made for Mrs. Earle to give instructions in trap-shooting this summer at Red Top Inn, Newport.

This photograph taken at the traps at Lakewood shows the platform on which trap-shooters stand

Two photographs by Edwin Levick

(Left) At the Whippany Club shoot, Mrs. George Garr Henry wore a smart coat of wool velours

Interesting shoots have also taken place at the Whippany River Club, Morristown, New Jersey, and at Piping Rock, the club is equipped with traps which are operated for the benefit of members. Among the well-known New York women who often shoot here is Mrs. George F. Baker, Jr., who is very skilful in handling her gun.

For several seasons past society women at the Greenbrier, at White Sulphur Springs, have interested themselves in trap-shooting, and during May and June of this season amateur shoots are being held there with great success. The Greenbrier traps are located at some distance from the hotel, affording a delightful walk on spring or autumn mornings, and many women gather there to enjoy the sport and to perfect themselves in shooting. Mrs. Jean H. E. St. Cyr has always been one of the most active shots at the Greenbrier and always spends much time at the traps with Mr. St. Cyr on her visits at White Sulphur.

Pinehurst, North Carolina, probably devotes more attention to trap-shooting than any other resort in the south. Pinehurst lies in the center of a great hunting country, and many of the sportsmen who go bird-shooting there have had their training at the Pinehurst traps. Mr. John Philip Sousa, one of the best known amateurs in this country, journeys to Pinehurst for the opening tournament every season, and he has been one of the leaders in establishing the sport.

TRAPS ON PRIVATE ESTATES

One of the agreeable things about trap-shooting (*Continued on page 140*)

On a warm day, the shooting vest with satin sleeves is more comfortable than a coat

The essentials of a shooting costume are freedom of arm and a suède pad for a gun-rest

A masculine silk shirt, a mannish hat, and stout sports shoes complete the shooting costume

A S S E E N *by* H I M

This Is to Be a Summer of Unprecedented Happenings, What with Most of Our Men in Uniforms, and More of Them Training to Wear Uniforms, and All of Us Staying on This Side of the Ocean and Doing Our Bit

NEVER has the town been more attractive than in these last days, when we are supposed to bid it a long farewell. However, now that we are not traveling overseas and New York is our Paris and our London rolled into one, the entire year is an open season. It is true that blinds and shades are down, doorways are boarded, and the seal of the private protection police is seen plastered on outside windows all through the court end. The hotels, however, are crowded, the majority of the playhouses will probably keep open, and the shops are attractive with the bustle and excitement of a phenomenal year; it seems that all traditions have been swept aside. Our summer residents are many, and those who come from other cities readily accustom themselves to New York, which fact they demonstrate by making themselves at home at once.

THE PERSONAL INFLUENCE

It is to be noticed that those who have lived elsewhere, especially those who have lived in the middle west and the south—or even so close to New York as Philadelphia have the home instinct highly developed. The house of the New Yorker too often suggests a hotel, or, if a great establishment, a species of museum and hostelry combined. One of the landmarks of Fifth Avenue is the home of Mr. Henry C. Frick, the Pittsburgh steel magnate. A New York woman said to me this year, "How I love to go to the Fricks; their house has the true home atmosphere." In the Frick residence the Fragonards are priceless treasures, the Renaissance room is truly impressive, and the library luxuriously appointed. There is nothing under glass, nothing is hoarded; each treasure is a living member of the household. The library, with its comfortable chairs, and, in those last chilly spring days, its big fire, has its tables piled with magazines and flowers. The French envoys made their home here while they were in New York, and Mr. Vincent Astor turned over his residence to the British commission.

I wish I could say that the homes of other wealthy New Yorkers were homes indeed, but many of their houses have not the atmosphere of being lived in. One would be just as comfortable living in the Grand Central Station. It only takes a quarter of an hour to give a home atmosphere to even so cheerless a spot as a hotel sitting-room. A few photographs, flowers, books, magazines, a personal touch,—and the room becomes "livable." I can even make a camp tent suggestive of home—and with nothing but the smallest bit of impedimenta allowable under the strictest military rule.

IN THE SUMMER—WHERE?

Here we are with the park a vision of early blooms. The lilacs have faded, the wistaria is going, but all along the drives in the suburbs the climbing roses are riotous. Here is Riverside Drive, a superb avenue with the Hudson and the Palisades in full view, severe, rather than picturesque, perhaps, but still inspiring. Here is Long Island, here is Westchester, and here are the woods and hills of New Jersey and the many roads which lead eastward along the Sound. Plenty of inns there are, too, and excellent ones. One can take a new drive every day and still enjoy a variety of scenery. Later we shall be preparing for Newport, which is to have an extraordinary season, and for Southampton, which has never been so gay as it is to be this year. The resorts nearer to town, too, may expect a crowded season, for many of us need to be in constant touch with the metropolis since the war.

Perhaps we have let our ardor carry us away, but then we are an enthusiastic and excitable people. I agree with the Canadian who took us to task for too much flag waving, spread-eagle oratory, and standing in cabarets while the "jass" band plays the national anthem. Certain enterprising shopkeepers even have the flag embroidered on shoddy articles of attire. Of course these are cheap and trifling things, but even then they should not be allowed any more than this indiscriminate playing of the anthem and introducing it at dinner at restaurants and having it bawled by raucous rag time singers. It is an anthem, a hymn, and as sacred as any in the Psalter. However, there are certain permissible little touches by which we may show our patriotism, such as the use of bluettes and other small blue blooms in conjunction with scarlet geraniums and daisies and other white flowers in the window-boxes. Again, the tiny corsage bouquets of red, white, and blue blooms worn this spring were pretty. The hurried weddings (and these I predicted would be the vogue) of our young militiamen about to be called to service to the girls they had to leave behind them, had a touch of romance. The use of a large flag as a canopy at the marriage of Roland Harriman and Miss Gladys Fries in St. Thomas's Church was a happy thought. The interior of St. Thomas is cold, and the bright colors of our flag had a dramatic and vivifying effect in keeping with the hour.

LIFE IN A MILITARY CAMP

I would, in passing, like to prate a bit about matters military. If there were to be no active military life, camps and military training would still lead in popular favor. We have read the lesson of preparedness and we shall always be prepared in future. As early as May, arrangements were completed for the Plattsburg camp in the east. The book counters in the shops were filled with manuals, books, and pamphlets concerning soldiery. Many of the great department shops, and one especially which took the initiative even as early as March, had attractive advertising booklets, one of which, "The Rookies Recall," is a useful publication and I have no doubt will be sent to any one who applies for it by mail. Another big shop which has just moved into its new quarters, has an entire floor given over to military equipment, and there are various depots all over New York, and no doubt other cities have them, too, where many of the cheaper articles may be obtained. I believe that there is no better book of instruction for the amateur than the Plattsburg Manual which was published recently and which is quite up-to-date. In matters of clothes, it has few suggestions as to what to take, but it has many other valuable hints. In the "Rookies Recall" there is a most sensible opening sentence which puts the whole matter of camp equipment in a nutshell, "Take what you need, but remember that the more you have, the bigger the nuisance. Camp life gives you no bureau drawers, and while they may let you wear out your suitcase by dragging it from under your cot (you do have a cot and mattress the first few weeks) the less in it, the easier to find the missing mate to complete your last pair of socks."

GETTING DOWN TO A MINIMUM

Of course, if one attends an official training camp, the United States will furnish the uniforms, subsistence, and transportation, but it is recommended that whenever possible, men shall buy and keep their own uniforms. These consist of breeches, leggings, flannel shirt, blouse, coat, campaign hat and cord and well broken-in marching shoes of the regulation kind. The "Recall" suggests six pairs of woolen socks and four changes of light woolen underwear in preference to cotton. I would also add to this a large piece of flannel to wrap about the abdomen. This is done by the soldiery in India, and our summer climate is as torrid and fickle as that of any "coral strand." Other things recommended are all very well in their way, but I do not see how one can get them all in the small space allowed. However, it is wise to have an extra shirt, an extra pair of breeches, and an extra pair of shoes. Bandanna handkerchiefs are suggested because they are easily washed. I have never used bandanna handkerchiefs, so I can not be enthusiastic about them. Two pairs of pajamas are not too much, because one can crowd these into no space at all. The shops have special toilet-kits, shaving-kits, sewing-kits, and simple medicine-kits. But Plattsburg, or any village or town, or even settlement, in this country, is not a wilderness, there is surely a drug store—the name for that emporium in any collection of twelve houses—where one can get a package of safety razor blades, and where simple toilet articles and remedies may be obtained. The suggestion, however, of a small bottle of iodine, a roll of surgeon's plaster, and a small box of absorbent cotton is excellent, as these take up but little room. A fountain pen, of course, one can not live without. Post-cards one can always get at a village, and as to the soap, tooth-brushes, tooth-paste, and comb and brush, what self-respecting man would go anywhere without them? One should certainly add a nail-brush and one of the small shaving mirrors. I believe there is a kind which one attaches anywhere and to almost anything. The Plattsburg regulations insist that a man's boots be neat, that he be clean shaven,

(*Continued on page 126*)

A DAUGHTER OF THE GODS

A sybarite, with glowing golden eyes,
Beside the goldfish bowl my Persian lies,
Priest of old Pasht, unfathomably wise!

. . . . . .

All that once Isis knew, and Ashtaroth,
The wisdom of Anubis, and his pride
Look through those night-black slits . . .
. . . Do you recall
Old lives outlived, when all of Egypt brought
Tribute of fish and milk? Or when at noon
On the cool marbles of the inner shrine
Deliberately you cleansed your glossy fur?
Or when, great Egypt fallen into dust,
You came disdainfully to Manx by sea
With the Phoenician traders bartering tin?
Or when the paynim Sultan yielded chest
On chest of jewels for you and thereby
Made Whittington Lord Mayor of London Town?
God, king, and priest they held you in old time.
Do you recall, O plaything pet of mine?

. . . . . .

Mine, did I say? Mine only just so long
As she shall choose to barter cream for song
Purred in her throat. Mine only just so long!

SARA HAMILTON BIRCHALL

Charlotte Fairchild

MISS MARY CASS CANFIELD

Miss Mary Cass Canfield, who is the daughter of Mrs. Frank Gray Griswold, played the part of Héloïse, the fiancée, in the pantomime, "Le Mariage d'Héloïse." Her dress was of white organdy, and the head-dress was a quaint veil of tulle, attached to a little cap of bright flowers; she carried a bouquet of the same kind of flowers. This pantomime was staged by Mlle. Gabrielle Dorziat and Mr. Henry Caro-Delvaille and was given at the home of Mrs. Vincent Astor on Wednesday, April twenty-fifth, for the benefit of L'Union des Arts, which corresponds in France to the Actors' Fund Benefit in America

THE STRANGE PARADOX OF FREEDOM

To Renounce a Law Is Merely to Take Up a New Burden of Complex Responsibility, and He Who Will Not Have One Master, Shall Have Many

CURIOUSLY enough, the important thing about free verse is its lack of freedom; for it is bound to be free. And the end of its freedom is this: that it is not free to be bound. It is forbidden to be verse; for then it would not be free verse. The free new poet dare not avail himself of those traditional adornments, the sensuous witchery of metre, the formal charm of ordered numbers, the echoing chimes of rime. He must renounce those chains, although they be jeweled and golden; he must forego the beautiful thunder of Milton, the stately harmonies of Spenser and Tennyson, the delirious dance of Swinburne.

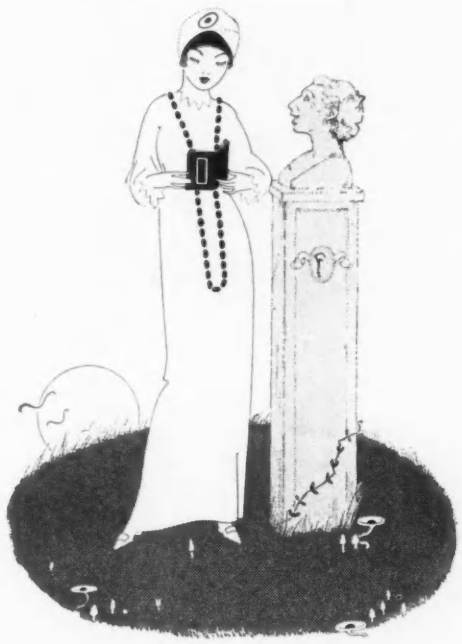
"*FILLED, as with shadow of sound, with the pulse of invisible feet.*"

He is quite welcome to transcend the Masters in all else, but he must not envy their obedience. He can only surpass them, for he may not follow. He "can not sing those old songs."

THERE is in every freedom whatsoever this element of alternative renunciation. People used to say that the liberty to bind oneself was the one liberty worth having. That was a silly phrase; for whether or not the liberty to bind oneself be worth having, it is at all events the only liberty which exists. There is none other conceivable. If a man is free to go east, then he is not free to go west. He can remain free to go either way only by standing still and not going anywhere. He can do this, or that, or nothing, but he can not do both. That is Liberty as it is in fact, inevitable and unalterable; and he may as well make the best of it. He can not go in all directions—at least, not with any personal comfort. Nor will he improve his situation by continually changing his course. As an advanced modern thinker, he probably regards either one of these as a happy solution of the problem. Going in all directions he calls Broad-mindedness: and going in every direction in turn he calls Progress. His arrival is not yet officially reported.

BUT short of these open absurdities, there is in our contemporary mental fashion a too great insistence upon the merely negative side of liberty, a fatuous evasion of choice. We think of Liberty as the liberty to break some law. But breaking a law is a queer thing: it is like breaking a mirror, an act very justly considered symbolical of misfortune. For when we have broken it, we make the uncomfortable discovery that every separate fragment is a law no less, so that for fear of one law, we must now submit to many. The old waltz had one step to learn; the modern waltz has a dozen, including that one; and then a dozen more. And yet we confusedly think of the new dance as freer, because it offers more alternatives. It may be better in every other way, but it is obviously not so free. An informal party does not mean that every woman may dress as she pleases; it means that every woman, however she may dress, will feel dressed inappropriately. The free-thinker is not free to believe in any creed; he is forbidden to believe in any creed, and he is bound by scientific and ethical dogmas without number. The free-lover is not free to love; he is only not free to marry, nor to have his family and his home. In these things as in all else, the freedom is all on the side of order and a plain convention. For to avoid convention does not evade the consequences, and he who will not have one master shall have many.

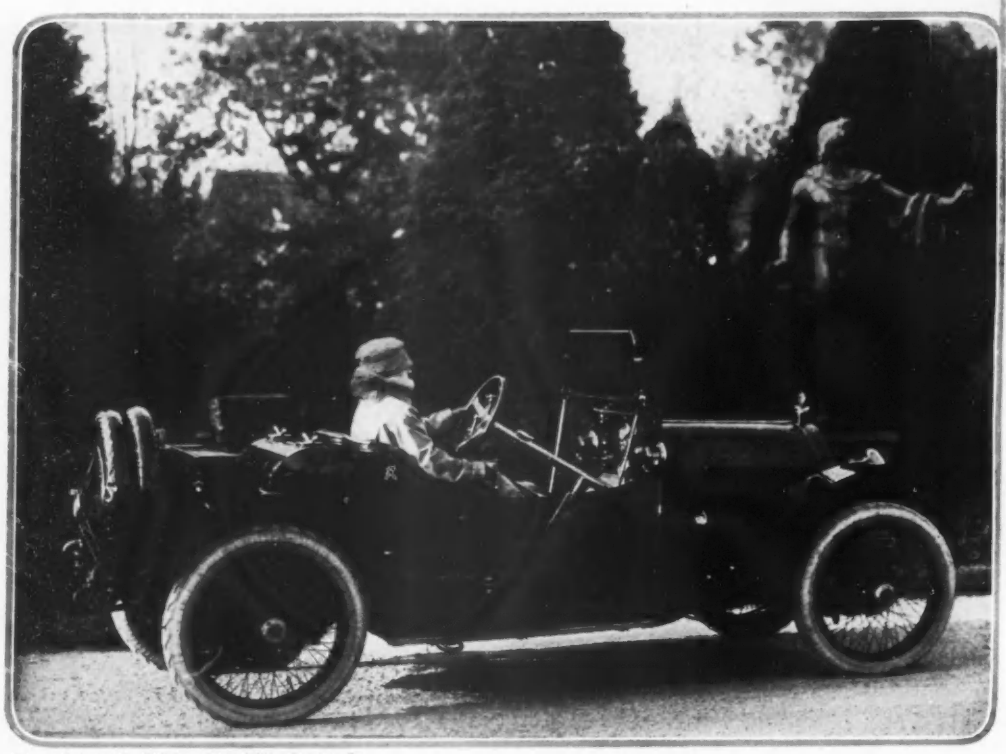
THE men who made this nation understood the matter well. The freedom they sought and found was the freedom to choose whom they would obey. They meant by Liberty, the liberty to make the law. They rebelled against the ruler, but not against the rule. They knew that escape from set rules and forms is but the boast of the maniac in his dungeon, and that not without meaning do wise men speak of laying down the law; for the act is in truth a laying down of the burden of complex responsibility. They knew that there is no tyranny like the tyranny of unbridled circumstance, and that there is no slave so abject as the anarchist.



MRS. GEORGE J. GOULD WAS A FASHION FÊTE IN HERSELF WHEN SHE POSED IN PRIVATE MOVING PICTURES FOR THE RED CROSS

Mrs. George J. Gould has done her bit—in fact, a great deal more than her bit—for the Red Cross. For its benefit, she gave a tea and a private exhibition of motion pictures at Georgian Court, her Lakewood home. The pictures were most interesting, for Mrs. Gould and her daughters, Miss Edith and little Miss Gloria, posed for them. In "The Enchanted Fountain," the moving picture from which this is a scene, Miss Gloria played the leading rôle. It was a charming little fairy tale, taken around the fountain and the lake on the estate. The fairy of the fountain was played by a real live movie actress

After "The Enchanted Fountain," an even more interesting thing happened. There were moving pictures of Mrs. Gould, who was a whole fashion fête in herself, for she posed in a rapid succession of chic costumes,—yes, every costume and every pose were just as effective as those in this photograph. The basque-like closeness of the coat and the simplicity and the tucks of the skirt—those are the reasons why the suit is so smart. The hat lends just the right touch to the silhouette



The pictures of Mrs. Gould were all taken at Georgian Court, and in them she not only illustrated her remarkable talent for wearing smart costumes, but demonstrated what an accomplished sportswoman she is. The camera tells the tale of how thoroughly at home she is behind the wheel of her motor, which she drives with exceptional skill. A nearer view of her toque and motor coat appears directly opposite

Three photographs © International Film Service, Inc.

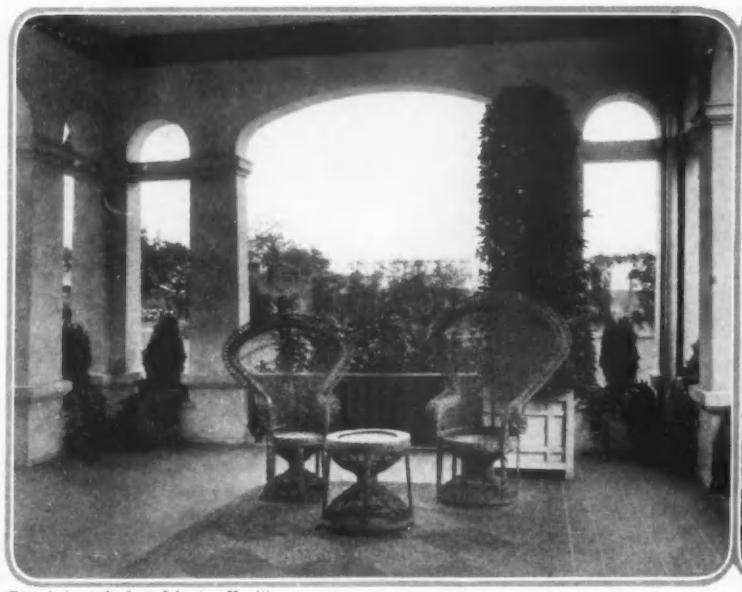
Guns have no terrors for Mrs. Gould; the camera proves that she knows just what to expect of them. Her hunting suit of dark green covert cloth is absolutely practical, utterly correct, and yet so thoroughly becoming that every woman who saw its picture wanted to go right home that very minute and have one just like it

The moving picture had its nautical moments, too. They took place in the sunken gardens of Georgian Court, and in deference to them Mrs. Gould wore a boating costume which consisted of a white serge skirt and a white duck blouse collared with navy blue. The blouse laced over the hips to give a becomingly close line

Four photographs © International Film Service, Inc.

This is the way the motor costume that first dawned upon our horizon across the page looks when Mrs. Gould alights from the motor. The loosely belted coat is of gray cloth with broad bands of chinchilla, and the little hat is embroidered in one of those endless and beginning-less patterns that are so chic

The terrace of Georgian Court formed a most becoming background for Mrs. Gould and her frock of black taffeta, embroidered in rose. Her kolinsky cape bears no tails; therefore it's exceedingly smart; all those little tails that furs have known so well lately are just beginning to wag themselves out of fashion

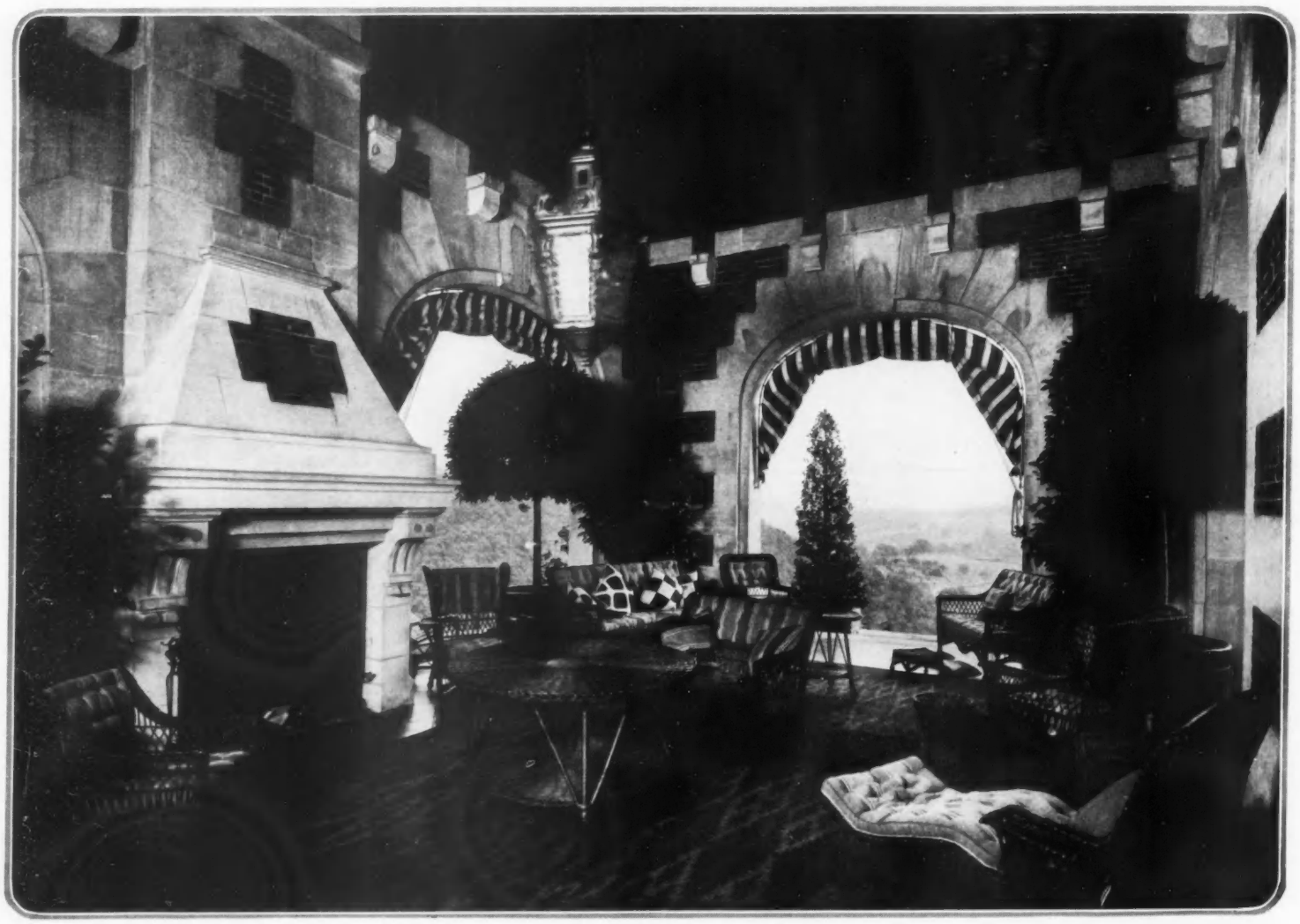


Two photographs from Johnston-Hewitt

An ideal combination of sunshine and roses is this sun porch at "Minden," the country place of Mr. John E. Berwind at Bridgehampton, for all about it stretch lovely rose gardens. Wistaria climbs over the porch, and green bay trees are placed at decorative intervals. The porch is of cream cement with red tiling

AN ANNEX TO THE HOUSE AND A VESTIBULE TO THE GARDEN IS THE SUN PORCH WITHOUT WHICH NO COUNTRY HOME IS COMPLETE

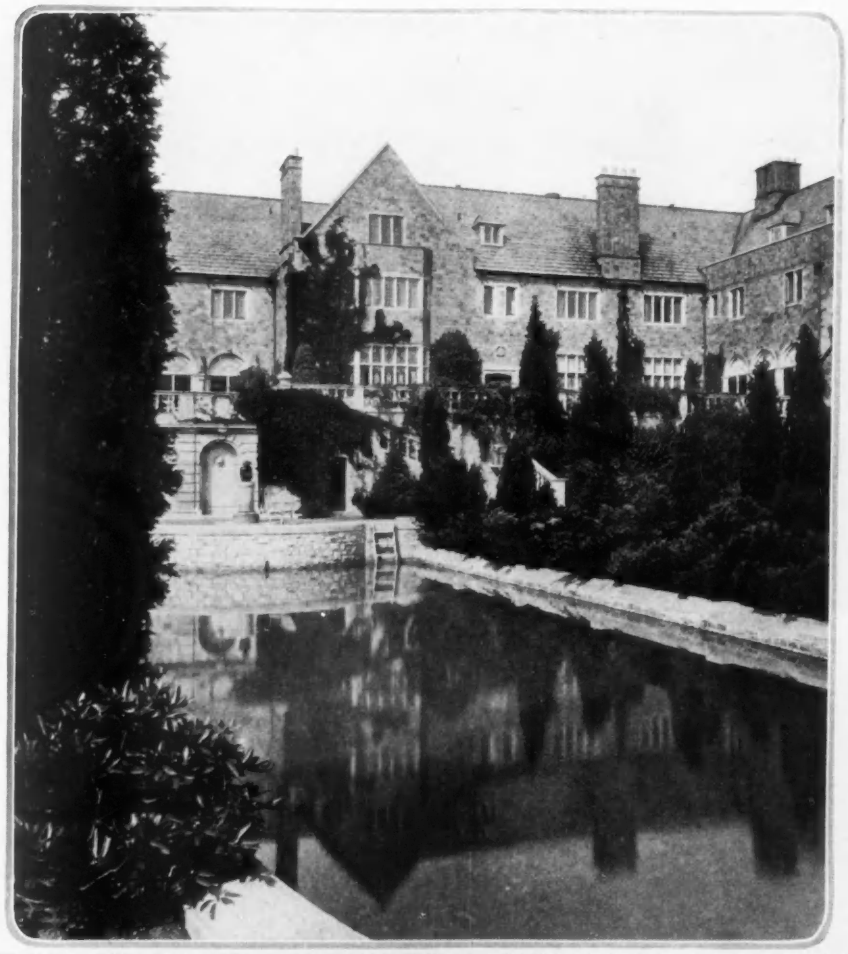
It is but a step from a garden-room in the house to a tea-room in the garden. The lawn-parasol now seriously rivals the tea-house, for it is always ready to transfer itself to any corner of the garden where sun or shade may tempt. This migratory tea-room is on the estate of Mr. Tyler Morse at Westbury



Wurts Brothers

Distinguished above the average of its fellow sun porches is this outdoor living-room at "Blairsden," for it numbers a fireplace among its assets. The house is set high on hill above a beautiful lake, and the great windows of this outdoor living-room command so fine a view that it has come to be known as "the Belvidere." A covered pergola connects it with the main house. "Blairsden," the country residence of Mr. C. Ledyard Blair at Peapack, New Jersey, was built by Carrère and Hastings

WHAT THE EYES ARE TO THE FACE, THAT TO THE GARDEN ARE ITS FRINGED POOLS, MIRRORS OF EVERY BEAUTY A GARDEN KNOWS



(Left) When the architecture of a house is derived from the manors of Tudor England, the garden pool may appropriately suggest the moat of feudal days. Such a placing has the added advantage of bringing the pool close enough to mirror the house and its surrounding trees in the still water. At the country place of Mr. George Dupont Pratt at Glen Cove, the hewn stone which forms the material of the house and the facing of the pool, is used to excellent advantage as a background for an admirably arranged planting of evergreens and ivy. This house, of which Trowbridge and Ackerman were the architects, was the prize winner in a country house competition in the year of its building. The garden is the work of James L. Greenleaf, landscape architect

(Below) Sheltered beneath high walls and higher trees, the swimming-pool is one of the loveliest bits of the garden at the Rockefeller estate at Pocantico Hills. From just within its stone coping rises a circle of misty fountain sprays which fill the pool with rainbows whenever the sun shines. At the left is an immense jasmine tree brought from England and growing in a huge tub, and on the terrace above the pool are great orange trees which were brought bodily from the garden of an old French château. The trelliswork shelter with its circular opening provides a delightful vista accented by evergreens of Italian slimness

John Wallace Gillies

WITH ITS "WAKE UP" PARADE, NEW YORK STRIKES A PATRIOTIC NOTE LOUD ENOUGH TO WAKE UP AMERICA

THOSE WHO MARCHED FOR NATIONAL DEFENSE INCLUDED THE FOUR HUNDRED AND THE THIRTY THOUSAND

(Above) Mrs. Philip Lydig was in that part of the parade which declared itself for woman suffrage as well as for national defense

© International Film Service

Miss Charlotte Delafield is at once patriot and suffragist, and took the opportunity which was granted her to express two opinions by one day's march in the "Wake Up" parade

To Mrs. John Insley Blair was given the honor of carrying the flag toward which America is just beginning to realize its world-wide responsibility — the American flag

(Middle) Miss Camilla Morgan, Miss Audrey Osborn, and Miss Mercedes deAcosta are among those who are sure that "our cause it is just"

Four photographs © Underwood & Underwood

The thirty thousand strong who marched through Georgia were matched by a new thirty thousand who marched in the "Wake Up" parade. Aids to the Grand Marshal were Mrs. Lydig Hoyt, Mrs. George F. Baker, Jr., and Mrs. James Biddle Eustis, who displayed their horsemanship in inducing their mounts, hitherto strictly neutral, to march to the skirling of Highlanders' bagpipes

A R T

WHILE the Independents were making merry in the Grand Central Palace with the first "great American Salon," with all its two-thousand-fold mediocrity, a number of the real painters of America were holding exhibitions at galleries of more modest proportions.

The Knoedler Galleries housed a small collection of paintings by Cecilia Beaux, including some recent portraits of unusual interest. Notable among these was a sensitive and keenly interpretive portrait of Miss Flora Whitney, daughter of Mr. Harry Payne Whitney. Miss Beaux merits honor not only for her art, but for the generosity which donated one of the excellent canvases in this exhibition to be sold at auction for the benefit of French artists and their families.

AN ENGLISH PORTRAIT PAINTER

The Reinhardt Galleries introduced to the American public the English painter, H. Harris Brown. The exhibition, comprising twenty-five portraits, showed this artist a painter of no mean gift, but of somewhat uneven merit, capable of such vigorous and vital work as "The Young Piper," of such sensitive interpretation as the portrait of the Honorable Diana Lister, but also guilty of dreary banalities, such as the portrait of Mrs. Frank Pierce Frazier, flanked by two very badly painted dogs.

A pupil of Robert Tony-Fleury and of Bouguereau, Brown was long associated with the group of painters (including Burne-Jones, Watts, and Sargent) who exhibited at the New Gallery in London, and his work has marked affinity with that of the Pre-Raphaelite masters. This tendency is particularly noticeable in the portraits of Mrs. G. Allen Peabody and of Mrs. Henry Blossom in the present exhibition. This artist was a member of the old Royal Society of Portrait Painters in London and is also a member of the new English National Society of Portrait Painters. He has been honored by the Societé des Artistes Français, and he is included in the group of foreign artists whose work is represented in the Luxembourg Museum. At his best, he is a man of clear and original vision and of excellent technique.

(Above) A painting which has well deserved its previous showing at the Royal Academy in London, is "The Young Piper," by the English painter, H. Harris Brown

(Below) Among the paintings by Cecilia Beaux recently on view at the Knoedler Galleries was a delightful portrait of Miss Flora Whitney, daughter of Mr. Harry Payne Whitney

The Folsom Galleries had on view a series of paintings of California by Paul Harvey. Much of the romance and the color of southern California have found their way into these canvases, which are painted with the fresh enthusiasm of an artist who loves the thing he paints and feels, himself, the emotion which he would arouse in others. Towering eucalyptus trees, distant mountains, and the flowery fields and brilliant sky of California are presented in Harvey's well-composed and ably painted works.

ART NATIVE TO THE SOIL

Exhibitions of miscellaneous works by contemporary American painters filled both the Macbeth and the Montross Galleries during late April and early May. Both these exhibitions were composed of sane excellent works by painters of acknowledged standing.

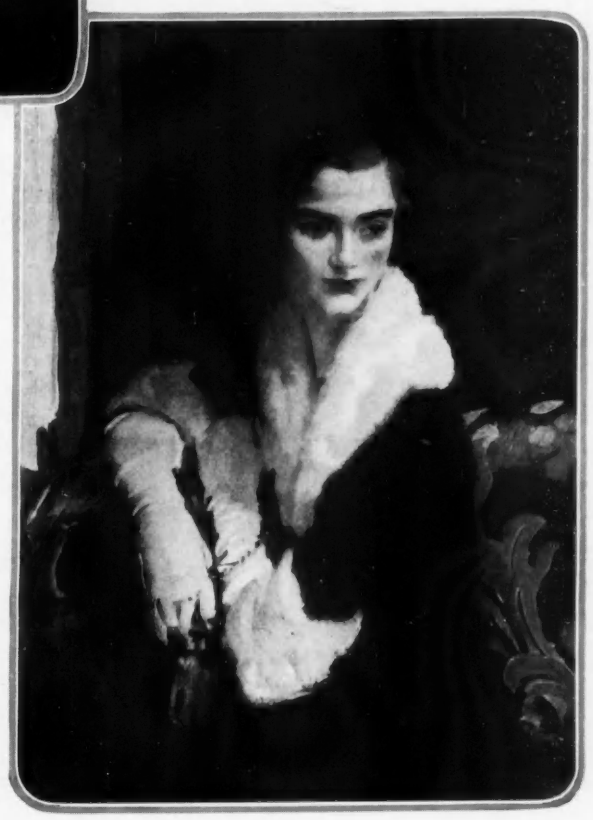
Among the thirty men who made up the exhibition at the Macbeth Galleries were Charles W. Hawthorne, who contributed two Portuguese girls, Childe Hassam, whose "Appledore Pool" was a glow of jewel-like color, Daingerfield with his serene and delightful landscapes, Charles H. Davis with his smiling skies and green fields, and such other old friends as William Ritschel, Albert Groll, Emil Carlsen, and Robert Henri.

The Montross exhibition included a number of works by notable American painters who have died within the past few years. The strange genius of the late Albert P. Ryder appeared in his well-known "Macbeth and the Witches," "Moonlight-Marine," and "Resurrection." With these was shown an interesting portrait of Ryder himself, painted by Kenneth Hayes Miller. "Fish and a Green Bowl" represented a characteristic phase of the art of the late William M. Chase, and "Autumn," the full-length figure of a woman, soft and rich in color, was from the brush of the late John LaFarge.

Among the other artists who joined in this excellent exhibition were J. Francis Murphy, Gari Melchers, Dewing, Daingerfield, Childe Hassam, and J. Alden Weir.

Now that the much-heralded exhibition of the Society of Independent (*Continued on page 130*)

(Above) Before its recent appearance at the Reinhardt Galleries, H. Harris Brown's portrait of the Honorable Diana Lister, daughter of Lord Ribblesdale, had been shown in London, Paris, and (excuse it, please) Munich. The canvas has been further honored by the praise of no less a person than George Moore



(Left) Though more concerned with externals than with the personality of his sitter, De Witt Lockman has achieved a notably decorative composition in this canvas which was contributed to the exhibition of the Allied Artists of America

BILLIE BURKE AND HER DAUGHTER

Last season, Billie Burke appeared in "Gloria's Romance," a moving picture in serial form,—and that was the last that was seen of her. We have been anxiously awaiting her reappearance, either on the stage or the screen, and we will have to wait even longer. This summer, she is going to pose for a new moving picture,—but that is just an interlude; the really important thing is that she will return to the stage in a new play early in September, under the management of her husband, Florenz Ziegfeld, Jr. If vast audiences are sighing in vain for Billie Burke, it is because little Miss Florenz Patricia is playing the lead just now, with Billie Burke cast for a "mother" part. It is interesting to know that the setting for this domestic drama is in Hastings-on-Hudson, in the country home of Mrs. Florenz Ziegfeld, Jr.

SEEN *on the* STAGE

Memory Is the Finest Artist in the World; with Rosemary in Our Hands, We Pay Just Tribute to a "Genius for Remembering"

By CLAYTON HAMILTON

A YEAR ago—in the rainy, rainy, rainy month of June—the Third Training Regiment was ordered north from Plattsburg to defend the Rutland Railroad against an imaginary raid from troops across the border. One day, after a heavy hike from Beekmantown, we encamped on a hillside near Sciota—a place that ribald rookies called "Sciatica." We had pitched our tents, and had just begun to ditch them, when there came a sudden cloudburst and all the waters of the world were poured upon us. The hillside soon transformed itself into a waterfall; and the tents of L Company were swept away upon the flood.

WATER AND THOUGHTS

While this was happening, my bunkie and myself lay huddled together in our pup-tent and tried to smoke cheap cigarettes. The pup-tent leaked—as pup-tents always do—and it was difficult to keep our cigarettes alight. Water oozed up from the marshy mud in which we lay; and the torrent pouring down the hillside flowed serenely through the tent until it had soaked not merely us but all of our belongings. We were used to being wet; but now we faced the prospect of never, never being able to get dry again. For a long time we lay there side by side, with the water slushing over us, and smoked, and said no word. But both of us were thinking; and, at last, my bunkie spoke.

"Queer thing! Corporal," said he,—"If we ever get home again and talk about to-day, we'll think that it was merely funny. We'll forget the hell, and call it an adventure."

Another cloud collapsed above us, and crushed our tiny tent beneath a ton of rain. We wallowed out from underneath the ruins.

"Coming back next year?" I asked derisively.

"Not for a thousand dollars."

"I'll bet you a hundred that you will."

"I don't dare take you," said my bunkie very wisely,—"A year from now, the whole damn thing may look like nothing but a blooming lark."

A year has passed; and the prophecy of my philosophic comrade has already been fulfilled. I am writing now beneath a roof; and, even out of doors there is no rain at all—but oh, for a moment of that delightful deluge on the hillside of Sciota! . . . To controvert a famous phrase of Dante's,—there is no greater joy than to remember, in some comfortable time, a misery foregone. . . .

The most undaunted idealist and by far the finest artist in the world is Memory. The normal mind, reviewing past experience, forgets the non-essential and recalls the things that count. This, of course, is the primary function of art,—the function of selection. But Memory performs, with equal ease, the second and more technical activity of art,—the function of arranging choice details in accordance with an intelligible pattern. The surest way for any mind to accomplish the miracle of transmuting experience into art is to run away from actuality and then look back upon it over an intervening hiatus of space and time. All of us are born far-sighted; and distance lends enchantment to our view. We see more easily what is behind us than what is still about us.

THE GLAMOR OF THE PAST

The only real reason why youth must be regarded as the most glorious period of life is that it seems to be so when we grow old enough to look back upon it. The boy of twenty does not deem himself more happy than the man of forty; but the man of forty is luckier in this,—that he can remember fondly the time when he was twenty, and the boy cannot. No man is competent to realize the present; only a genius can attempt to realize the future; but any man can realize the past, and his own past is the only poem that he absolutely understands.

It is pertinent, in this connection, to record the fact that so impeccable a

Maurice Goldberg

Lionel Barrymore, John Barrymore, and Constance Collier are shining in "Peter Ibbetson," the dramatist of which managed to convey du Maurier's story from the bookshelf to the boards without spilling much of its charm

(Above) Elsie Mackay and Robert Rendel are pleasant in "Colonel Newcome," the dramatization of "The Newcomes" with Sir Herbert Tree in the title rôle,—but oh, why can't these dramatists leave Thackeray in the library?

White

Marie Jackson-Stuart did great things with the title rôle of "Granny Maumee," which formed one-third of the bill so ably presented by the Negro Players

literary artist as Robert Louis Stevenson was accustomed to rely upon his memory to select subconsciously, and also to pattern, the details of his descriptive pieces. In his posthumously published essay on "Cockermouth and Keswick," he has explained the process in the following words:—"I can not describe a thing that is before me at the moment, or that has been before me only a little while before; I must allow my recollections to get thoroughly strained free from all chaff till nothing be except the pure gold; allow my memory to choose out what is truly memorable by a process of natural selection; and I piously believe that in this way I ensure the Survival of the Fittest." Stevenson's entire product, as a life-long artist, might justly be described as an ecstasy of recollection; for he never put to literary uses any actual experience which had not already been transmuted to reality by the alchemy of Memory.

THE MIRACLE OF RECOLLECTION

Any pæan to the Muse of Memory must, therefore, be respected as a hymn of praise to the Mother of the Arts. The miracle of recollection is a sacred mystery; and, whenever we are summoned to recall our past experience, it is as if a voice had whispered to us, in authoritative tones, "If you have tears, prepare to shed them now." When Thomas Hood began the greatest of his lyrics with the line, "I remember, I remember . . .," he had little need of writing further; for already he was sure of a response from all the people in the world who once were young.

The main reason why George du Maurier must always be regarded as a great novelist is that he turned to writing only late in life, when his mind was richly stored with memories. This man was nearly sixty years of age before it occurred to him that it would be a beautiful adventure to say a thing or two in words before he died. He had long been famous as a graphic artist; he was, perhaps, the finest draughtsman of his generation; and the hundreds and hundreds of his drawings which had appeared in "Punch" had been admired all around the rolling world: but he had never, in his modesty, imagined himself to be a writer. But, in his later and declining years, du Maurier discovered the enchantment of looking backward; and this enchantment was so overwhelming that it allured him to lay aside the pencil and take up the pen. "I remember, I remember . . .," he began; and then a rush of recollection came welling to his pen as tears come welling to a poet's eyes. His first novel, "Peter Ibbetson," was written in remembrance of his childhood; his second novel, "Trilby," was written in remembrance of the brave days when he was twenty-one. There is a line in "Peter Ibbetson" which says, "I have no talent for making new friends; but, oh!, I have such a genius for remembering the old!", and this sentence gives us the measure of the man. He had a genius for remembering.

The life that he looked back upon was singularly lovely to remember. It was the life of a little boy, half English and half French, who had been brought up in Paris, the finest city of the modern world; it was the life of a youth who had lived as a student in the Quartier Latin; it was the life of an artist that, decade after decade, had been dedicated to the proposition that beauty is truth, truth beauty. His life was a beautiful adventure; and the recollection of his rich experience was more enchanting still. Du Maurier was a great man; and, when he came to write, he wrote greatly,—without initiation, without practise, without effort. He looked back upon his life and saw that it was good, and smiled, and told the world.

Many, many men among us have been boys in Paris; many have been students in the Quartier Latin; many of us, in our futile little ways, have endeavored to be artists, and failed and tried again and ultimately made some tiny something of which we were not utterly ashamed; and millions of us can remember some moment in our past that tells us that we have not lived entirely in vain. To all the members of this mystic confraternity, du Maurier must evermore appear as an acolyte before the altar of the Muse of Memory, the Mother of the Arts.

Du Maurier was one of nature's gentlemen. He died without appreciating the intimations of his immortality. He never knew that "Peter Ibbetson" and "Trilby" would be read with admiration a quarter of a century after they had been composed. He could not foresee the notable career of his son, Gerald, who now is recognized as one of the greatest actors on the English-speaking stage, nor the honorable life and noble death of his son, Guy, the author of "An Englishman's Home,"—Major Guy du Maurier, D. S. O., who carried his great name to martyrdom, somewhere in the fields of France. George du Maurier did not suspect the glory of his future; but he remembered all the glory of his past. He had lived, and he had not forgotten; and, in his two immortal novels, he paid back to the eternal gods with priceless eloquence his honestly acknowledged debt for the privilege of having lived. George du Maurier was endowed with a "genius for remembering"; and we, who were but children when his novels were composed, must evermore approach his unforgotten presence with rosemary in our hands.

"PETER IBBETSON"

The story of "Peter Ibbetson" is hardly what is called "dramatic," as stories are estimated in the theatre; and du Maurier could never have suspected that a play adapted from this novel would be drawing enthusiastic audiences in New York in 1917. He was a modest man, who builded better than he knew. Yet a dramatized version of "Peter Ibbetson" was fashioned a score of years ago by John N. Raphael. For some inexplicable reason, this play was not produced at the time when it was made. The piece was recently tried out in London, at a special matinée, shortly before the death

On the program, she is Genevieve Hamper, but on her cards, she is Mrs. Robert Mantell. She was leading woman all through Mr. Mantell's recent appearance in a repertory of Shakespearian plays

"Grasshopper" just couldn't bear up any longer, but it introduced us to the amazing charm of Eileen Huban. She is going to forget all about poor little "Grasshopper," and appear in a play by Barrie

Maurice Goldberg

Sarony

Irene Fenwick is one of that Milky Way of stars who waste their light on the tedious stretches of "Bosom Friends"

Maurice Goldberg

In "The Very Minute," Arnold Daly plays the rôle of a dipsomaniac who, when he was bad, he was very bad, and when he was reformed, he was horrid

Sarony

Olive Wyndam plays a more-sinned-against-than-ever part in "The Knife," in which a thrill's born every minute

of Mr. Raphael. Miss Constance Collier was concerned in this performance; and it was Miss Collier who brought the manuscript to America. The present production of "Peter Ibbetson" in New York is due, in the main, to her initiation. The piece is excellently acted by a cast that includes — besides Miss Collier — such artists as Mr. John Barrymore, Mr. Lionel Barrymore, and Miss Laura Hope Crews; and it has been staged effectively by Mr. Clifford Brooke.

Mr. Raphael's version of "Peter Ibbetson" is scarcely a good play; but it is more ingratiating than many plays which conform more closely to the requirements of theoretic criticism. It exhibits adequately the essential moments of du Maurier's immortal story; and it arranges these moments in accordance with a pattern that is appreciably coherent. The third act is genuinely thrilling; and the dream-scenes in the second and fourth acts are sufficiently suggestive to elicit the contributive imagination of the sort of spectator who is able and willing to collaborate toward a realization of the subject-matter.

The play succeeds because of its tremendous theme. "Peter Ibbetson" assures us that the past is more impressive than the present, and that what a man imagines in his dreams is more momentous than what he sees about him in his waking hours. To state this theme in abstract terms,—we are told that actuality is non-significant until it has been transmuted to reality by the process of imagination. This is one of the few principles we know on earth, and almost the only principle we need to know. Little more — oh, very little more — is really worth the knowing.

It must have been from "Peter Ibbetson" that Mr. Rudyard Kipling borrowed the theme for one of his most beautiful short-stories, "The Brushwood Boy." In both narratives, the hero and the heroine are accustomed to meet each other habitually in their dreams. Their real life together is sub-conscious; for, in their waking moments, they are separated by an "unplumbed, salt, estranging sea" of space and time. This theme appeals with poignancy to every one who, discontented with the actual, has sought, in dreams and in imaginings, to build a better life, more nearly to his heart's desire. Our stature and our status in the world are measured not by what we actually are, but by what we are capable of encompassing by the exercise of our imagination. We are what we believe ourselves to be. And, touching the reality of dreams, let us listen for a little moment to Sir Thomas Browne, who says—"And surely it is not a melancholy conceit to think we are all asleep in this world, and that the conceits of this life are as mere dreams, to those of the next, as the phantasms of the night, to the conceit of the day. There is an equal delusion in both; and the one doth but seem to be the emblem or picture of the other. We are somewhat more than ourselves in our sleeps; and the slumber of the body seems to be but the waking of the soul. It is the ligation of sense, but the liberty of reason; and our waking conceptions do not match the fancies of our sleeps."

"THE VERY MINUTE"

One of the inexplicable mysteries of the American stage is the fact that Mr. David Belasco—our cleverest producing manager, our subtlest stage-director, the acknowledged wizard of our theatre—is so stupid, so astonishingly stupid, in his choice of plays. Why, in heaven's name, should he persist in his policy of producing nothing-at-all by nobody-at-all, while many masterpieces of the modern drama are still crying out for such a practised impresario as he to exploit them on our stage?

Mr. Arnold Daly is not only an unusually able actor but also an unusually able judge of plays. He has seldom appeared in any piece that was not worthy of serious attention; and more than a dozen of the plays that he has set before the public of New York are now accepted as acknowledged masterpieces of the modern drama. Earlier in the present season, he produced a piece of quite extraordinary interest,—"The Master," by the famous Austrian author, Hermann Bahr. Yet, so soon as Mr. Daly signed a contract to appear under the management of Mr. Belasco, he was set forth in the most stupid piece that he had ever played in, and one of the most stupid pieces that had ever been exhibited at the Belasco Theatre.

"The Very Minute," by John Meehan, may be described as a boxing-bout, in three rounds, between the hero and the demon rum. Throughout the greater part of the evening, Mr. Daly is condemned to stand beside a table—left forward—tossing off innumerable ponies of brandy while all the other characters in turn are pleading with him to cast off the curse of drink. His dear old father, for some inexplicable reason, has never suspected that the hero is a dipsomaniac; but, at a quarter to eleven, the old man learns the bitter truth and drops dead at the shock of the discovery. Thereupon the hero sees a great light and climbs aboard the water-wagon.

There is no action in "The Very Minute." The author merely preaches for two hours and a half; and his preaching is extremely dull. It is very difficult to guess a reason why Mr. Belasco should have chosen to produce this negligible play. He may, possibly, have calculated that there might be money in supporting the prohibition movement at the present moment. But, in the long run, the surest way of making money in the theatre is to produce good plays.

"MRS. WARREN'S PROFESSION"

Two matinée performances of "Mrs. Warren's Profession" were given by Mary Shaw at the Criterion Theatre, on April 16 and 17, for the benefit of the building fund of the Gamut Club; and many of us were indebted to Miss Shaw for this opportunity to renew acquaintance with a play that was much talked about a dozen years ago.

"Mrs. Warren's Profession" is more dramatic than many of the later works of Mr. Bernard Shaw; but it is not, by any means, impeccably constructed. It comes too soon to its climax. The tremendous scene between Mrs. Warren and Vivie at the end of the second act quite overwhelms, and discounts in advance, the comparatively trivial and tricky situation at the conclusion of act three; and the final scene between mother and daughter comes as an anti-climax after their big scene in the second act.

Yet, despite the manifest defects of "Mrs. Warren's Profession" as a piece of play-making, this early work of Bernard Shaw's is still impressive because of the high seriousness of the author in discussing a social theme of undeniable importance.

"THE KNIFE"

There is no denying that Mr. Eugene Walter is endowed with an extraordinary talent for producing thrills in the theatre. His latest play, "The Knife," reminds us of the dear old days when the melodramas of Theodore Kremer and Owen Davis used to flourish on Third Avenue; but the piece is none the less effective because its patrons are asked to pay two dollars, instead of thirty cents, to see it.

In the dear old days of melodrama, the virtue of the heroine was always regarded as inviolable; but, in "The Knife," the heroine is drugged insensible and made the victim of a criminal assault. She is rescued from incarceration in a house of ill fame by her fiancé, who is a doctor, and his friend, who is a lawyer and consequently knows how to get around the law. Instead of killing outright the wicked persecutors of the heroine, the doctor binds and gags them and carries them off to his experimenting laboratory. He is on the point of discovering a cure for a disease that long has been regarded as a scourge of humankind. He inoculates the villains with the germs of this disease, and then tries upon them the antidotes with which he is experimenting. One of the villains dies; the other lives. The doctor thus discovers the true cure which shall annihilate the scourge. In order that the play may have a last act, sufficient facts are brought to light to warrant an assistant district attorney to initiate against the doctor a charge of murder; but this charge, of course, is quashed when the prosecutor is apprised of all the facts.

"The Knife" is a well-made play, and the second act is irresistibly exciting. Mr. Walter has done with extraordinary skill the thing that he set out to do; but those of us who remember "Paid in Full" and "The Easiest Way" may be pardoned for wondering why a dramatist of such undoubted talents should waste his energy

(*Continued on page 128*)

We all know that the couturiers have long practised black magic, but now they have surprised us by going in for what might be called "black sergery." As a result we have a black serge frock that dares but a few white muslin frills and keeps even its buttons on the black list

This is the kind of frock that thinks every woman has a right to her own particular figure and stays by her in whatever attitude she chooses to take. The clinging plaited skirt is of black satin and the likewise clinging blouse is black and white plaid silk jersey with revers of satin

Foulard and dark blue mousseline are divided against themselves in this frock; the foulard built itself what looks like a series of little walls of blue and white bricks, and then the mousseline just had to stay in the background

ALL PARIS IS TALKING ABOUT THE WAY PREMET TREATS ITS FOULARDS, AND ALL PARIS WONDERS WHY IT KEEPS SERGE SO VERY, VERY DARK

It's really very strange: the Parisienne wears a frock of blue and white foulard patterned in a lovely cashmere design, and then she calmly puts on an apron of white Georgette crêpe that covers up her frock almost from neck to hem

All this about the "difficult" or "awkward age" is really nonsense; you see, it all depends upon whether one has the sympathy and understanding of one's dressmaker. Take a morning frock of this sort, for example: of white crêpe de Chine, it is tasseled and embroidered with red silk; that isn't all though; there are double rows of pearl buttons that simply crowd themselves in their desire to trim the sleeves and skirt, and what is more, the frock is caught in slightly at the hem. Now who could be "difficult" in a frock like that?

(Middle) A party frock may be formal, but it should never, never make the faux pas of being overelaborate. A frock like this really tells something about one's personality. A demure overdress of organdy doesn't succeed in hiding all the gray organdy accordian plaiting and ribbon trimming that goes on underneath it. The same overdress allows itself the gentle trimming of silver Valenciennes lace and delicately tinted satin flowers besides an apple green girdle, just for summer's sake. And then the hat,—that is braided pink organdy

Every traveled person knows that the greater part of traveling is to be "easy to look at" while you are doing it. That's why this long coat of camel's hair material in military blue was designed. The coat, collared and cuffed and belted with the same material, is equipped with big patch pockets and lined with cerise crêpe de Chine. A blue satin and straw hat that looks like a transplanted Red Cross headdress does give one an "air," what with its white silk soutache cross and streaming blue veil. And it's really one way of showing a willingness to "do one's bit"; hats from Peggy Hoyt

It's hard to believe that young girls were once stuffed into crinolines, insulated from the world by lace mitts, armed with a fan, and told to be good and let who would (or could) be clever. Consider this white Chinese silk striped with cherry red and wearing one of the last words in aprons, made of white crêpe de Chine. The white crêpe de Chine sailor collar shares pearl button trimming with two curved pockets. The dénoument arrives with the hat; and that's only half trimmed. Yes, the black chenille balls go only half-way around the enchanted circle of black liséré

Charlotte Fairchild

VERA BERESFORD IN COSTUMES FROM JANE BLANEY

THE TERM "FLAPPER" CARRIES NO STIGMA WHEN APPLIED TO A YOUNG PERSON ARRAYED AS ONE OF THESE

There was a time when plaids, however meek or however bold, were not allowed in the company of lace, but do witness this rose and white muslin plaid in the midst of quantities of cream lace, even in the presence of a severe rose satin vest

This frock is one to appeal to the old-rose-and-dove-gray side of a woman. These couturiers know that even our grandmothers were mad about ruffles, so they gave this white-embroidered white tulle frock three deep flounces, and then girdled it with velvet of the gentlest sort of blue. The neck, one notices, is high, and the sleeves are long, in spite of the rather low-necked and short-sleeved tendency many summer frocks are acquiring

Things are getting to a bad state when these strong plaids monopolize so much of a dress that a few little womanly white chiffon ruffles are positively overcrowded. One can't help admiring these plaids though; they are black and white silk muslin

The first impulse of the designer was to keep this frock dark, but several facts leaked out: the first is that Mme. Bartet wore it, the second, that it has a chemise of black charmeuse, and the third, that the overdress is of black mousseline, embroidered with blue and silver

WORTH EXPOUNDS THE INNOCENT THEME OF RUFFLES, AND THEN TELLS OF ANOTHER FROCK, A DARK ONE AND SUBTLE

The early summer is the time when you begin to murmur, "I'm going to have a white muslin frock, one made over rose satin; I can just feel it coming on." Then you choose one with a white-embroidered rose tussur girdle embroidered in wheels and crossing lines of white

SMART FASHIONS *for* LIMITED INCOMES

For Making Almost Half a Wardrobe of One Simple Costume, There Has Not Been in Many Seasons So Reliable an Aid as That Present Pet of Fashion, the Apron;—Newer Than Negligée or Smock Is the House Coat

A MID-SUMMER fashion which will have special charm for the woman of limited means is the "apron." This attractive garment may be worn this season on almost any sort of costume, provided it follows the regulation lines of the one-piece dress. Paquin uses a bib apron of white dotted piqué on a simple one-piece frock of black charmeuse—very long and very straight in line, and the result is extremely chic. For the woman of limited means, the apron, rightly managed, may prove an invaluable assistant to summer smartness. One of the simple frocks of silk or charmeuse, now so much in favor, with a set of these charming aprons in piqué, in lace-trimmed chiffon, and in filet lace, will give three very different costumes, one for morning, one for afternoon, and even one for informal evening wear.

THERE'S MAGIC IN THE APRON

The white apron of fine Georgette crêpe, sketched with the frock at the lower left, slips on over the head and entirely changes the appearance of the afternoon frock of black and white striped foulard with which it is worn. This apron consists of a straight piece of Georgette crêpe, long enough to extend just below the waist-line in the back and to the knees in front. The V-shaped opening cut out for the neck may or may not be finished with a narrow rolling collar. A pointed edging embroidered in white satin rat-tail braid outlines the apron, and there is a belt of narrow black satin ribbon tied in front. This frock would be very pretty in dimity or handkerchief linen with an apron in white or crash, but those for the house are delicate and lovely, both in material and colors.

To be really smart this summer, one must own a smart knitting-bag or sewing-bag, but it is much smarter to knit, for all feminine patriots who are not gardening this summer must knit. The bottom part of the bag which appears on the arm of the patriot in the house coat is of softest hemp straw in natural color and the upper part is of silk, which should match one's most becoming costume, of course. The flowers and foliage are of silk in harmonizing tones, applied to the bag along the line where straw and silk meet.

FOR INFORMAL SUMMER EVENINGS

For the charming quiet matron of the "Lavender and Old Lace" disposition, who prefers to spend her late afternoons and her informal home dinner hours in a tea-gown, the costume at the upper right on this page was especially designed. The top part of the gown is a straight chemise of deep fuchsia-colored chiffon. It is embroidered around the bottom and sleeves with bands of silver thread. The underdress is of lavender pink chiffon, over a second underdress of pale pink chiffon. The crush sash belt is of pale pink satin, and long strips of foliage—green satin ribbons trim the gown. These ribbons are finished at the ends with tassels of green silk mounted in cups of silver thread. No, it is not unusual to spend one's evenings in a tea-gown. Many very conservative women are doing it. Of course they are "home evenings." Even the young women are adopting this fashion of combined charm and comfort.

Once we wore smocks; now, whether in boudoir or garden, we wear house coats,—sensible coats of linen or gingham for the garden and such dainty affairs as this coat of peach-colored faille for the boudoir. Knitting-bags are indispensable accompaniments of the boudoir house coat, for every patriot must knit

A tea-gown of sufficient formality to be suitable for wear when dining at home is one of the first requisites of a successful summer. Pale pink chiffon begins this model; the next layer is lavender chiffon, and the chemise is of fuchsia-colored chiffon, silver embroidered and belted with pink satin. The ribbons are green

The apron lends a demure touch to the already quaint evening frock at the lower right on this page. This model was shown in dove gray chiffon over white satin at a smart shop. The tight bodice was of ivory satin fastened in front with small pearl buttons. The apron was of white chiffon, edged with *point de Paris* lace, and six pearl buttons trimmed either side. A narrow sash of dove gray grosgrain ribbon softened the line of the bodice and tied in a tiny bow.

HOUSE COATS INDOORS AND OUT

The newest favorite of the feminine heart is the charming house coat, and a model unique in cut and color combination is shown in the sketch at the upper left on this page. The house coat, which opens in front, is of peach-colored faille, corded with the silk to outline a high waist-line and to finish the bottom. The collar, cuffs, and ruffle are of fine lace dyed gray. The skirt is of narrow loops of gray chiffon which begin at the waist and are looped over the hem and tacked under. Such house coats are, in a way, the successors of the smock and will be worn in the garden and about the house to a great extent this season. They are most comfortable and decorative garments. Those for the garden take on tailored lines and are of linen, gingham,

In the apron, the woman of limited means has a tool made to her own hand. With it she evolves countless frocks from one and the same frock

Aprons have succeeded not only in winning the hearts of those who do not toil, but even in invading the hours when the day's toil is over

NOT MERELY COSTUMES, BUT RATHER, PORTABLE BITS OF INTERIOR DECORATION, ARE THESE HOUSE AND BOUDOIR GARMENTS FROM LA CIGALE AND MARTHE GAUTHIER

About two-thirds of this La Cigale frock is a narrow firmament of yellow mousseline de soie, scattered over with round stars, each one of which is black, white, and blue. The other third is of white mousseline, ruffled for all the world like a frolicsome French chop

(Below) When a negligée is as fetching as this one is from behind, we are willing to take the designer's word for it that it's all right in front, too. The yoke-sleeves of this Marthe Gauthier negligée are of gold lace; the drapery entailed is of rose crêpe de Chine

It is not quite a piece of sky, but it is light blue mousseline, the best known understudy for ethereal substance. This airy something (which mortals call a nightgown), La Cigale tied down with white ribbons; and bows of ribbon, set like sentinels, do duty as a waist-line

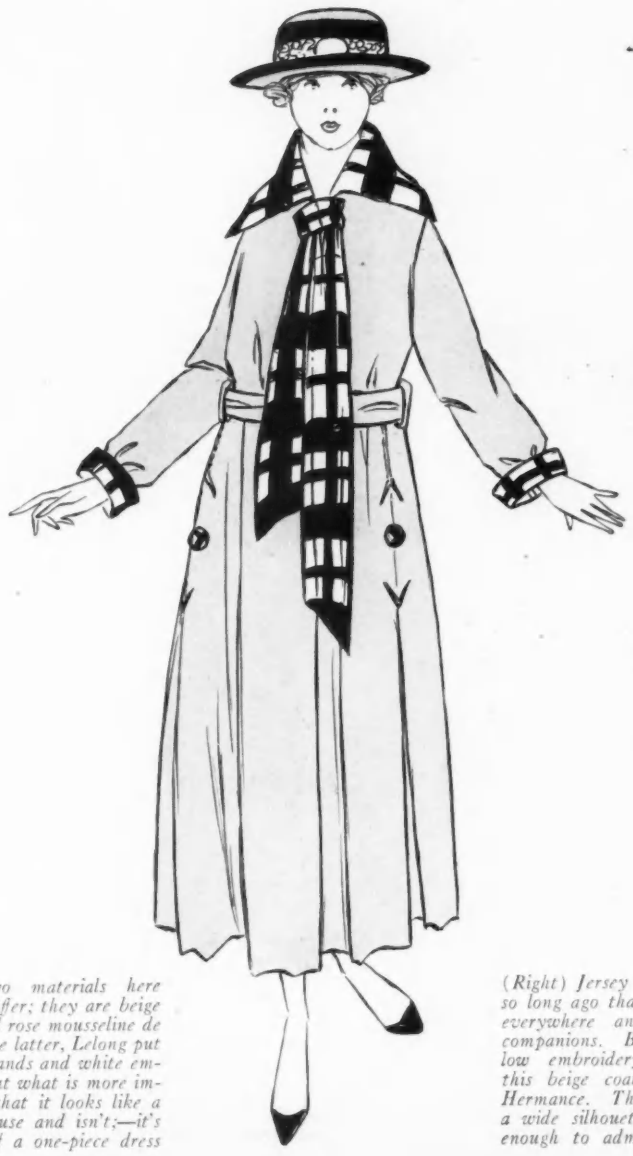
TWO OF THE CHARACTERISTICS OF THE PRESENT SEASON, EMBROIDERY AND CONTRASTING MATERIALS, ARE HERE PRESENTED IN LINES ALMOST AS STRAIGHT AS RANKS OF SOLDIERS

(Right) There are three materials in this Buzenet frock; united, they stand to reason that it is successful. Blue crêpe de Chine, plaited, is the foundation for a tunic and bodice of blue mousseline; to the tunic is applied a rose crêpe de Chine band full of silver and gold wheels. Such a frock is a war relief in itself

(Left) When the air is filled with all this talk of boots and saddles, the Parisienne of necessity wears a small blue leather stirrup strap at her black varnished leather waist-line. This Lelong frock is possessed of a martial manner, anyway, for its dull red muslin self is blue-embroidered, and its muslin cuffs repeat the soldier blue

(Below) When a French coat has a necktie, it has a big splashy one, perhaps of green and white plaid taffeta, like the one on this beige jersey coat from Martial et Armand. Such a necktie is a reminder of the attached mufflers in which we have been hiding our chilly winter noses

(Left) Two materials here agreed to differ; they are beige etamine and rose mousseline de soie. On the latter, Lelong put black silk bands and white embroidery; but what is more important is that it looks like a chemise blouse and isn't;—it's just part of a one-piece dress



(Right) Jersey arrived socially so long ago that it has entrée everywhere and may bring companions. Brown and yellow embroidery accompanies this beige coat from Berthe Hermance. The lines suggest a wide silhouette, but faintly enough to admit of an alibi

SEEN *in the* SHOPS

ONE requisite of the late spring and summer wardrobe is a frock, preferably of some fairly transparent material, which not only is cool to wear, but which is not easily rumpled and keeps its fresh and cool appearance even when worn to town on a warm summer day. Georgette crêpe is so satisfactory for this purpose that many of the smartest models continue to be made of it, although countless newer fabrics have been offered to replace it. Many women who dress very well indeed feel that it is unwise to purchase an expensive model for this purpose and prefer to be content with but a single season's use from such a frock or to lessen the wear on it by alternating it with a frock of foulard or voile.

FOR SUMMER DAYS IN TOWN

A very successful model is sketched at the bottom of this page, second from the left. The skirt of this cool town frock is finely tucked to yoke depth in front and back, and the groups of tucks are interspersed with hemstitching. At either side, groups of narrow, pressed, unstitched side plaits run the length of the skirt and give comfortable fulness at the feet without an appearance of width. The bodice is simple but not at all commonplace. The tucking and hemstitching which appear on the skirt are repeated on the bodice starting from a plain Georgette crêpe yoke, cut in one with the collar and faced with flesh chiffon to give the effect of a second collar in front and to fill in the neck opening in back. The sleeves are tucked and hemstitched and finished with a fairly deep cuff. The buttons are covered with Georgette crêpe and the soft wide sash, which ties in a loose wide bow at one side, is faced with chiffon. The dress is very pleasing in dove gray and flesh-color, but it is equally attractive and, of course, far more practical in navy blue. It is carefully made over a white china silk lining and is of good quality Georgette crêpe.

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 W. 44th Street, New York

When one motors in to town for shopping or for an informal lunch, this frock of crêpe de Chine, cool in appearance and in reality, is the very costume one needs. It may be dark blue, old-blue, gray, beige, flesh, or white; $20. The crisply winged blue hat is of liséré straw with a beige ribbon; $22

Crêpe de Chine is undeniably one of the most popular fabrics for afternoon frocks such as that sketched at the top of this page. This would be an excellent choice for a gown to alternate with the Georgette crêpe model just described. It has a bit more weight and is both smart and practical. The quality of the crêpe de Chine is good and the lining is of white China silk. Soft unstitched box plaits form a fairly wide panel on the skirt in front and back, with widely tucked shirred sections between. The bodice is softly plaited and has a pretty collar made of a straight soft fold of the crêpe de Chine with the ends hanging loose. The tucker is of white Georgette crêpe. The dress may be had in dark blue, old-blue, gray, beige, flesh, or white.

A hat suitable to accompany such a frock is a pretty model of navy blue liséré straw with a large, smartly posed, blue wing. A tiny band of beige grosgrain ribbon encircles the crown.

THE RUMOR OF "SHIRT-WAIST" DRESSES

One hears a great deal these days about the revival of the old-fashioned "shirt-waist dress," but when this rumor is sifted thoroughly, it becomes clear that its foundation is the mere fact that a simple frock with, let us say, plaits or tucks, and having its bodice separate from its skirt, is now called a "shirt-waist" dress. Some of these frocks are shown in such simple wash materials as dimity, gingham, and handkerchief linen, but the smartest of them are in heavy tub silk or in crêpe meteor, as is the model illustrated at the lower left on this page; this model is among the most satisfactory dresses of this character that have appeared so far this season. The kilted skirt has pressed box plaits about two inches wide and is

For such frocks as these they make tub silk and crêpe meteor; of crêpe meteor, white, black, or blue, $39.50; chip straw hat, $20

All the rivals of Georgette crêpe can not supplant it; summer makes it more popular; in dove, blue, or flesh-color, $39.50

Georgette crêpe, flesh or white, is fashioned into the long blouse; $15. The skirt is of white or black wash satin, $12.95

Multiplicity of underskirts makes the charm of this frock of cream color net and lace, designed for youth; $16.75

Upon the head, this white hat of satin and visca braid gives no hint of the fact that, for the good of the traveler, it is collapsible; $12

alike in front and back, where a panel effect is gained by white pearl buttons at either side. The very smart bodice has inverted plaits and a plain front section linking together with pearl buttons at the top. This dress is particularly smart in white crêpe meteor, but it may also be had in black or navy blue.

A HAT FOR SIMPLE FROCKS

The white chip straw hat which is sketched with this frock is of a particularly pretty shape. The brim is faced with a flesh color wing trimming which entirely encircles it, ending in an ornament, also of wings, at the right side. The hat is particularly pretty in this combination, but may also be had in all dark blue.

The blouse which extends below the belt has been steadily gaining in popularity since it originally appeared over a year ago. The late spring and summer season will undoubtedly do much to strengthen this fashion, as waists of this character are really prettiest when worn over light colored skirts. Illustrated at the bottom of page 84, second from the right, is an exceptionally smart model of white Georgette crêpe, inset with an excellent quality of filet lace. The collar which finishes this blouse is a fashion always successful in soft waists. Tiny pockets trim the skirt section. This model may be had in either flesh-color or in white Georgette crêpe.

THE WASH SATIN SKIRT

The skirt with this blouse is a kilted model of white or black tub satin. White wash satin, which has been used extensively for waists this spring, has now made its appearance in separate skirts, and when well made of a good quality satin, such skirts are unusually pretty. Both the quality and the workmanship make the price of this skirt exceptional.

A simpler blouse of the same general character is shown in the middle of this page, at the left. It would be particularly pretty with a simple wash skirt of the plaited type. It is made of Japanese cotton crêpe, a fabric known to launder and wear exceptionally well. In pink, with rose stitching and large pearl buttons, it is exceptionally attractive and rather out of the ordinary. It may be had in pink, reseda, green, and tan.

Suited for wear with such a blouse is the smart sailor hat with a felt crown and a straw brim, both in natural color. The trimming consists of a band of gay Persian embroidery, which is ornamented with blue wooden beads.

A PARTY FROCK FOR YOUTH

A charming dress of soft net and lace for a young girl is illustrated at the lower right on page 84. The drop skirt is of net; the next skirt is of net lace trimmed and finished with a ruching; the tunic is of net with a lace flounce. The waist—a simple, round, baby waist,—has a net frill around the neck, two frills on the sleeves, and another around the waist, where it is held in place by a blue picot-edged ribbon, ending in a little bouquet of forget-me-nots at one side. The quality in both the net and the lace is of the very best to be had anywhere.

An excellent hat for wear with a sweater costume is of linen, silk, or crash in colors. This hat takes its week-end trips in pieces; $4.50 to $8

A blouse which fears neither wear nor washing is made of Japanese cotton crêpe in various colors, stitched in contrasting colors, $3.95; felt crown and straw brim distinguish the sailor hat; price, $18

Sweaters have changed their ways and now cling to the waist-line. This pull-on sweater of Shetland wool in various colors conceals its clinging disposition beneath a sash, $12.50; milan sailor in colors, $10

BATHING-SUITS ON SMART LINES

Bathing-suits seem to be largely of two kinds this season,—those made on just as straight lines as the chemise dress, and those on surplice lines, which hold their place by virtue of being so very becoming. A suit on straight lines is illustrated at the lower left on this page; it is made of an excellent quality of black taffeta with pipings in color. The unusual cut gives the necessary fulness to the skirt portion, while the upper part is quite like a chemise dress in effect. The pretty rubber cap may be had in practically all colors.

An excellent example of the surplice bathing-suit is the black satin suit at the bottom of this page, in the middle. This suit has a fairly full shirred skirt and a

(*Continued on page 112*)

The bathing-suit on the lines of the chemise frock is graceful above the waist and ample below; of black taffeta piped in color, $9.75; rubber cap, colors to order; 95 cents

Surplice lines lose none of their notable becomingness when applied to bathing-suits of black satin and continued to form sash ends, $18.50; rubber hat in colors, $1.95

The cape has invaded all realms of dress. One of its most successful embodiments is a bathing-cape of blue wool jersey banded with khaki-kool, $18.50; cap in colors, $1.95

Since its advent, some ten years ago, the couch hammock has had no lapses from public favor, and each season has added to its pleasing qualities. This study in gray consists of a gray painted steel framework supporting a matching canvas canopy braided in darker gray and fringed. Several designs in cretonne are available for the upholstery, among them a pattern of birds in soft green on a gray background. Complete with two pillows; $55

The hammock which is to stand on the lawn must be defiant of the sun and even indifferent to the sudden shower. An excellent material for such a hammock is white canvas with wide green stripes narrowly edged with blue. For the greater comfort of the occupant, the back of this hammock is padded, the springs may be raised at one end, and the chains are hung from steel springs. The frame is steel, white enameled; with two pillows, $51

(Right) When one wants to live in the garden the day round, the sun has an inconsiderate habit of interfering with one's plans. That is the reason for the existence of garden parasols such as this. Solidity is assured by pushing the pointed end of the rod into the ground, after it has first been thrust through a hole in the four-legged table of enameled steel. Gray duck bound with white covers table, parasol, and the four metal chairs, and a white cotton tassel hangs from the end of each rib; complete, $80.50

(Left) Comfort has always been a characteristic of wicker furniture, but its distinction is a somewhat recent acquisition and is a matter not only of design but of well-selected color. This set, which may be had painted and upholstered to order, is here painted a pleasantly bright red and upholstered in cretonne broadly striped in white and black and patterned with flowers in blue, green, yellow, and red. The set consists of the following pieces. Table, $30.50. Arm-chair, $31; with cushion, $35.75. Extension, for arm-chair, $13.50; with cushion, $23.25. Rocker, $31.50; with cushion, $36.25. Settee, $49; with cushion, $61

PORCH AND GARDEN STUDY THE COLOR SCALE

Each Season Brings Its New Note in Wicker Furniture; This Season It Is the Distinction Which Comes from Harmony of Furniture and Cretonne

EVERY year new and interesting designs in willow furniture are put forward by every manufacturer, and in recent seasons it is specially interesting to note the great variety of colorings as well as designs.

Many attractive color combinations are made, and more and more care is now being devoted to making the furniture harmonize with the cretonne cushions or draperies. In choosing the colors, the cretonne is now often secured first, and the wicker furniture is decorated according to the color and design of the cretonne. The set at the bottom of this page is a very good illustration of this. The cretonne used is an imported piece and has a dull green background with dark blue stripes on which are rose-colored flowers. The furniture is decorated in these colors combined with black and forming stripes. The outer frame is black, while the colors form stripes at the back of the chairs. The top of the table is covered with the cretonne. On request, the shop which sells this set will send samples of cretonne, and the furniture may be had decorated to match the material selected. The set consists of seven pieces; those not shown in the picture are an armless rocker, an armchair and an arm-rocker. Two pillows, one round and the other oblong, come with this set, sold only complete.

FIRST CATCH YOUR CRETONNE

A different style of wicker furniture is shown at the top of this page. This is equally smart for sun-porch or piazza. The black which has been so popular is used quite extensively in this set. The black backs of chairs and settee are striped vertically with a purple band, and the table also combines the black and purple on the top and on the sides between the legs, which are painted black. To brighten the furniture, the upholstery is in a bright cretonne with an all-over floral design, which has a white background with many colored flowers and leaves. The furniture may be had with or without the cushions. This set also comes in a dull-finished brown or may be ordered decorated in any desired color. The set consists of four pieces, and includes a settee which is not illustrated.

In the same illustration is shown a new lantern for porch or lawn. It is made of fish glue paper, which is transparent and is similar to Japanese rice paper; it is decorated in conventional designs in bright blue, yellow, and red.

For a large sun parlor, there is a set of enameled wicker which may be had in any color and is illustrated at the bottom of the opposite page. As illustrated, the set was enameled very effectively in bright red. The design of the furniture is new, and the set consists of table, rocker, arm-chair, with or without extension, and settee. The cretonne used on the cushions has a broad black and white striped background and a conventional floral design of blue, green, yellow, and red; the cushions are covered on both sides. The large fan-shaped backs of chairs and settee have a star design woven in the wicker.

Shown at the upper left on the opposite page is a couch hammock which may be had covered with a cretonne patterned with large birds in soft tones of green on a gray background. The sides of the hammock are of soft gray canvas; the canopy, which is braided, is a darker gray canvas, edged with a cotton fringe in gray, and the steel framework is painted gray to harmonize with the hammock; two pillows covered with the cretonne come with this hammock, which may also be had in a cretonne in yellow with gray decorations or in blue with design in rose. The hammock is thirty inches wide and six feet long.

COMFORT FOR THE GARDEN HOURS

For out-of-doors in the summer, there is nothing more attractive and comfortable for the lawn than a couch hammock. The one shown at the upper right on the opposite page is covered with wide green and white striped canvas. On either side of the green is a narrow blue stripe. The back of the hammock is padded, and the springs may be raised at one end. The steel frame is enameled white, and the chains which hold the hammock have steel springs. Two pillows come with this couch, which is thirty inches wide and six feet long.

Shown in the middle of the opposite page is an attractive lawn parasol with an enameled steel table and four chairs. The parasol and the covers for table and chairs are of gray duck bound with white cotton tape, and at the end of each rib of the parasol is a large white cord tassel. The table is forty-five inches in diameter and the umbrella thrust through it has a spread of nine feet.

Every season adds to our store of wicker furniture, and now the makers have seized upon the laudable plan of painting the wicker to match the new cretonnes. You now first catch your cretonne, then match the furniture to it. This set of four pieces for a veranda or sun porch, includes a settee which is not shown. Settee, $35; with cushions, $44.25. Armchair, $23.50; with cushions, $28.25. Rocker, $24; with cushions, $28.75. Table, $15. Lantern of fish-glue paper decorated, $5

(Below) This furniture of distinctive design may reflect not one but all the colors of the cretonne which upholsters it, for it is painted in stripes of as many colors as one will and rimmed with black. The cretonne, which may be of any desired pattern, covers all the cushions and the top of the round table. This set, which is not sold in separate pieces, includes the four pieces shown here, including the two extra pillows, and also an armless rocker, an arm-chair, and an arm-rocker; $104

VOGUE PATTERN SERVICE

Frocks to Be Made of Crêpe de Chine, Satin, or the Newly Smart Gingham; the Cape-coat Will Do for Both Sports and Street Wear

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

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SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue
MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

Frock No. L3864. This design with its wide hips gained by means of the deep pockets, would make good use of gingham

Waist No. L3860; Skirt No. L3861. The combination of crêpe de Chine and lace is suggested for this two-piece frock

Waist No. L3866; Skirt No. L3867. The belts are in one with side plaits. Gingham would be charming made this way

Coat No. L3870. A coat-cape of this sort is a very smart garment at present; it may be twill or serge

A complete description of these and the following patterns will be found on page 102

Frock No. L3862. The pockets give this otherwise straight and severe frock the wide hip-line

Frock No. L3638. Sash ends, cut in one with the waist, tie loosely at the back, and hold in the fulness of the skirt

Waist No. L3857; skirt No. L3858. The two-piece skirt has tonneau lines; the bodice resembles an Eton jacket

Waist No. L3854; skirt No. L3855. Here the fulness of the plaited skirt is held in by a new variation of the tunic

Frock No. L3859. Applied pockets and braided panels trim the trimmest of tub frocks, suitable for any wash material

Frock No. L3776. The ease and simplicity of line of a frock cut in two pieces makes it a good frock for sports wear

Frock No. L3425. The narrow belt and the underarm gores are cut in but a single piece

Waist No. L3735; skirt No. L3736. The tunic cut in one with the waist insures a youthful line

HERE ARE TWO KINDS OF SILHOUETTES, STRAIGHT AND WIDE-HIPPED; FOR STREET OR FOR SPORTS WEAR, A FROCK MAY TAKE ITS CHOICE

A complete description of these and the following patterns will be found on page 102

Waist No. L3770; skirt No. L3771. The lines of skirt and waist give them a one-piece effect

Waist No. L3774; skirt No. L3775. A one-piece wide-hip skirt is topped by a surplice bodice

Blouse No. L3865. A blouse distinguished for its simplicity has a frill edged with filet lace

Blouse No. L3665. Fine vertical plaits and narrow ruffles decorate this slip-on blouse

Blouse No. L3629. Satin and chiffon may be combined to make a blouse like this one

Blouse No. L3630. A Russian blouse, designed to slip on over the head, is trimmed with braid

Note—A complete description of these patterns will be found on page 102

(Left) Blouse No. L3630. Bead embroidery is suggested as a trimming on a chiffon overblouse

Blouse No. L3589. Hemstitching and hand-tucking make a dainty trimming for a blouse

NO SUMMER PLANS ARE COMPLETE UNLESS THEY INCLUDE THE CHEMISE BLOUSE, THE SHORTER BLOUSE, AND THE SEPARATE SKIRT THAT GOES WITH BOTH

Blouse No. L3664. This blouse may open either at the center front or at the center back

Skirt No. L3775. Even one-piece skirts may have wide silhouettes

Skirt No. L3687. This skirt has pockets attached to the belt

Skirt No. L3667. Pockets and yoke, cut in one, top a one-piece skirt

Skirt No. L2499. The width at the hem makes this a good sports skirt

Skirt No. L3869. A two-piece skirt, wide at the hips, has a set-on yoke

Blouse No. L3669. The convertible collar is becoming whether it is worn high or low

the soup of the epicure

The woman who plans that she may play!

Home, to such a woman, is a House of Supreme Content. She has the gift and the insight for Leisure. She conducts her household with ability and distinction and she is a respecter of her *own good fun.*

Franco-American Soups are in her program, as a matter of course. She simply orders a variety of these soups from her grocer and then dismisses the soup item from her mind. Thus she has, at each meal and without so much as lifting a finger, a deliciously French soup, of charming flavor—pure, healthful, economical.

How *many* and how *good* are the ingredients of such a dish as the Franco-American Ox Tail Thick Soup! The clear juices of fine beef and "fancy" ox-tails are blended with a thick purée of tomatoes, onions and other vegetables, exquisitely spiced. Sweet-hearted carrots, glistening white turnips and celery, barley and morsels of ox-tail are the hearty garnish. But there can be no description of the *taste!* Try it this evening.

Order Franco-American Soups by the case for your summer home.

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving ***At the better stores***

Franco-American Soups

Tomato	Mock Turtle	Vegetable Thick
Chicken	Chicken Gumbo	Ox Tail Thick
Clam Chowder	Consommé	Clear Vegetable
Chicken Consommé	Pea	Clear Ox Tail
Beef	Julienne	Mulligatawny
Bouillon	Clam Broth	Mutton Broth

Green Turtle Thick (45c) Clear Green Turtle (60c)

Franco-American Broths for Invalids and Children

These broths are the scientific liquid diet. They are of uniform strength and known energy. They are made of the best ingredients obtainable in kitchens under sanitary supervision. Safe (sterilized). Endorsed by the medical profession. Fine for children (well or sick). Beef, Chicken, Mutton. 15 cents the can. At your grocer's.

HEALTH IN PURE SOUP

Smart Cape of Serge, faced with White Serge, $19.75.

Women's Wear *for* Summer *at* McCutcheon's

Every day brings us nearer to the time when only the lightest and daintiest of fabrics will be wearable.

These charming McCutcheon Models combine airy daintiness with the latest in materials, mode and finish.

Frocks of dainty Net, Lingerie and Voiles, $15.75 to 35.00.

Frocks for country wear in Gingham, Linen and Tissue, $8.95 to 16.75.

Dresses of Taffeta Silk and Foulard, $23.75.

Suits of Linen in two distinctive models, White and colors, $14.50 to 18.50.

Top Coats of imported Tussah Silk, smartly tailored, belt model, unlined, $35.00.

Smart Street Cape of Serge, faced with White Serge, $19.75.

Tub Skirts of Linen, Pique, Gabardine, novelty Cottons, $3.95 to 12.75.

Sport Skirts in Stripes, Checks, Gingham and Figured Gabardine, $7.50 to 16.50.

Blouses

Blouses of Cotton Voile, Dimities, Linen, Tub Silk, Crepe de Chine and Georgette Crepe, $5.75 to 16.50.

French Blouses, hand-made, $9.75 to 25.00.

Sport Slipover Middy of Cotton Voile, $2.95.

Blouse of Batiste, finely tucked, Ribbon bows, $3.50.

Orders by Mail Given Special Attention

James McCutcheon & Co.
Fifth Ave., 34th & 33d Sts.
New York

Reg. Trade Mark

Those who are interested in adding to the beauty of the coast-line are wearing beach bonnets of green, rose, and gray toile de Jouy, tied with green ribbons

IN THE NAME OF NEPTUNE

THE costume worn by those who disport themselves upon sandy beaches differs greatly from that worn by those who go down to the sea in ships, and that worn by those who delight in the daily "dip" differs again from that worn by the "beach butterfly," who frocks herself with the rainbow, so to speak, for the sole benefit of passers-by. Not so much for the bather as for the butterfly, therefore, are designed the new and striking costumes of many colors, the broad beach hats and fair beach parasols, the beach cloaks, beach bags, and beach blankets which will decorate our summer beaches.

WHAT THE BUTTERFLY LIGHTS ON

Is the gentle reader acquainted with the beach blanket? The beach blanket, *mesdames*, is neither a steamer rug nor a Navajo blanket nor yet a futurist carpet. It is square, oblong, or round in shape, and something more than passing gay in color. It is spread upon the beach like a great brilliant flower, and on it, carefully protected from damp sand, rests the beach butterfly, looking out to sea—or is it to be seen? In full beach panoply, the modern maid is more than dangerously seductive, and the beach in her immediate vicinity is always strewn with wreckage.

BEACH SHELTER

Gay is the parasol which shelters the beach butterfly, gay and sometimes extremely odd in shape, although this season there has been a reaction in favor of the classic parasol, not too flat and not too convex in form. One of these new parasols is apparently covered with a section of a quaint old patchwork quilt; the pattern is rendered in gay colors.

There is a square parasol of awning silk in broad stripes of blue, red, and yellow, and a round, many-ribbed Japanese parasol of orange silk striped with green, black, and white. One of plain blue silk is spotted with yellow, and there are violent but effective checks of all sorts. Besides these, there are parasols of plain silk embroidered with colored

(*Continued on page 94*)

Believers in a short suit but a gay one advocate one of green, black, and white plaid silk edged with black. The black satin turban is banded with green

Bloomers are blooming all over our beaches. The white-dotted black taffeta part of this costume retires in favor of the green taffeta bloomers

Tecla Pearls

Are Not Different

THE one thing which seems to be the chief aim and end of mortals and merchandise in this age is to be Different, and that is the one and the only quality which cannot be claimed for Tecla Pearls.

They are not "Different."

They are so like Orientals that they have no individuality of their own!

Tecla Pearl Necklaces
$75 to $350
with diamond clasp

Técla
398 Fifth Avenue - New York
10 Rue de la Paix, Paris

Charming One-piece Frocks
FOR SUMMER

IN WASH MATERIALS MADE TO ORDER

$40.00

These have been especially designed and embody extreme simplicity and perfect taste so characteristic of Stein and Blaine models.

FURS, TAILORED SUITS, SPORT CLOTHES AND COATS FOR ALL OCCASIONS.

Stein & Blaine

Furriers and Ladies' Tailors

8 and 10 West 36th St. New York

IN THE NAME OF NEPTUNE

(*Continued from page 92*)

wool. The stick of the beach parasol is not so short as formerly and is a little thicker than it was wont to be.

The beach bag may be of any size and shape. Last season, the top of the beach bag was closed with drawstrings but this season a fastening of coroso in any preferred color is often employed instead. As to color, the "sky-blue-pink" of our childhood is pale in comparison to the new beach bag. The one of brilliant green silk sketched on this page has two stiff sides of black, rose, and green embroidery.

THE HABITS OF THE BEACH CLOAK

The beach cloak is a shapeless, half-hearted sort of garment, with a tassel, a slit or two for the arms or a cunning seam to distinguish it from its brother, the blanket. One "checker-board" of orange and white—the checks are three inches square—is finished with great tassels of orange wool, and lined with green silk. It is sketched at the bottom of this page. Coarse white woolen cheviot embroidered in some fantastic design and unlined is much liked for the beach cloak, which is worn alike by those who take bathing seriously, and by those little groups of less serious bathers who stay safely on the shore.

Some of the most picturesque spots in France are found on its beaches. These are blue, sprinkled over the surface of a white silk suit which is chaperoned by a reversible, red-lined, blue cloak

Oh, dear, yes, one really must have a beach bag; no one knows just what they're all about, but then they do look so charming. This one is of bright green silk with sides of black, rose, and green embroidery

Sweet simplicity is so delightful, when there's not too much of it,—and there's assuredly not too much of this blue taffeta suit. That's why there's a beach cloak checked orange and white and lined with green silk. A green-brimmed black silk hat caps the climax

The world is carpeted with comfort for those who walk in Hanan shoes
HANAN & SON New York
516 Fifth Avenue–411 Fifth Avenue
1391 Broadway–1255 Broadway
390 Fulton St. Brooklyn
Boston Philadelphia Pittsburgh Chicago Buffalo Cleveland St. Louis Milwaukee

What makes her charming?

INTERWOVEN with her beauty, grace and personality are many dainty refinements which complete the magic fabric of woman's charm. One of these is the subtle scent of sweet, flowery perfume or powder.

Lundborg's Arborea is a fascinating exotic fragrance, hinting of roses, spicy carnations, languorous heliotropes and sweet violets. This delightful scent may be had in extract, toilet water, soap, sachet, face powder and talc.

Lundborg's Arborea Talc

is the finest quality talc, perfumed with the alluring, fragrant Arborea. Ask for Arborea Talc in the luxurious and distinctively beautiful glass *Jar de Boudoir* at your drug- or department-store—25 cents.

Send 4 cents for samples of Arborea Talc and Face Powder. Or 25 cents for a week-end box with miniature packages of Arborea Talc, Sachet, Extract, Toilet Water, and Face Powder and Lundborg's Peroxide Massage Cream, a perfumed vanishing cream which whitens and softens the skin.

Lundborg
Perfumer New York

There is no escaping these purveyors to the feminine toilet. When they are not tempting us with new and engaging preparations, they are luring ducats from our purse with such fittings as a powder-box and a lip-stick case, all in gilt and enamel and enclosed in a calf-skin box

ON HER DRESSING-TABLE

IT is such a nuisance at this time of the year to have to give thought to the complexion. When all sorts of tempting little jaunts in the open air are in prospect, one has the inclination to send caution to the winds; but, alas, it is the winds which present the greatest danger and it is not safe to relax one's vigilance and care for even a minute, for the delicate skin is more quickly spoiled than repaired.

Specialists preach the practise of non-washing when traveling about in summer. Of course, if one is staying for any length of time in one place and the water is soft—or, better, if there is a rain-water tank—then normal washing of the face with water may be resumed. When in doubt, however, the wise course for the summer traveler is to use some perfectly reliable cleansing cream.

A PENETRATING CREAM

One of the best-known laboratories in town, after years of careful research, has compounded a cream that is remarkable for its penetration and for the quickness with which it is absorbed; it is extremely light, soft, and creamy, very refreshing, soothing, and cooling, and is especially compounded for use after exposure to wind and dust; it quickly removes dust, dirt, and grime, leaving the skin soft and refreshed. This delightful aid to traveling comfort may be bought for 85 cents and $1.50 a jar.

If it is one's custom to massage or pat a cream into the skin to promote circulation, one may purchase a very satisfactory cream that is made to be used in conjunction with the above cleansing cream. It is a preparation that gives true skin nutrition and has decided toning qualities, tending to remove incipient lines; this cream is very cleansing and imparts a velvety softness to the skin. It is sold at $1, $1.75 and $3 a jar.

Belonging to the same series is a protective cream and bleach, which is said to remove freckles, tan, sunburn, liver spots, and similar blemishes; this is particularly good for removing the dark stain on the neck sometimes caused by friction from a high collar. It should be used on the face before exposure to dust, wind, or sun. This is sold for 75 cents a jar.

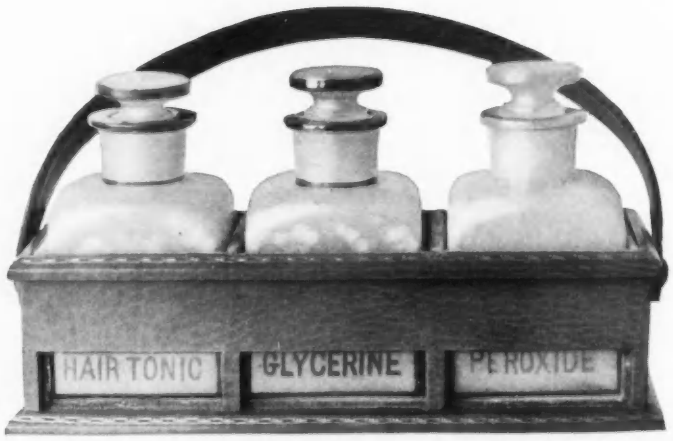
ACCOMPANYING POWDER

With any of these creams, one should use the powder that is designed to combine with them, as it is pure, fine, and soothing. This powder is prepared in four colors,—white, flesh, cream, and mauve, and may be bought for 50 cents a box. The same powder is made up in liquid form, and this is an advantage for evening use on the neck and arms. This powder is made in three tints,—white, flesh and cream, and costs 50 cents a bottle.

There is a dainty colored pomade rouge that is becoming very popular for tinting the skin and imparting a delicate natural color that can be intensified or diminished at will; this is very lasting, not easily washed off, and difficult to detect. This pomade is made of very pure materials and may be bought in small jars for 50 cents.

In warm weather, one always welcomes the refreshing effect of eau de cologne, and when a little novelty is given to this standard perfume by combining in it the orange flower with the sweet marshmallow, the effect is very pleasant. This cologne may be bought at $1.40 for an

(*Continued on page 100*)

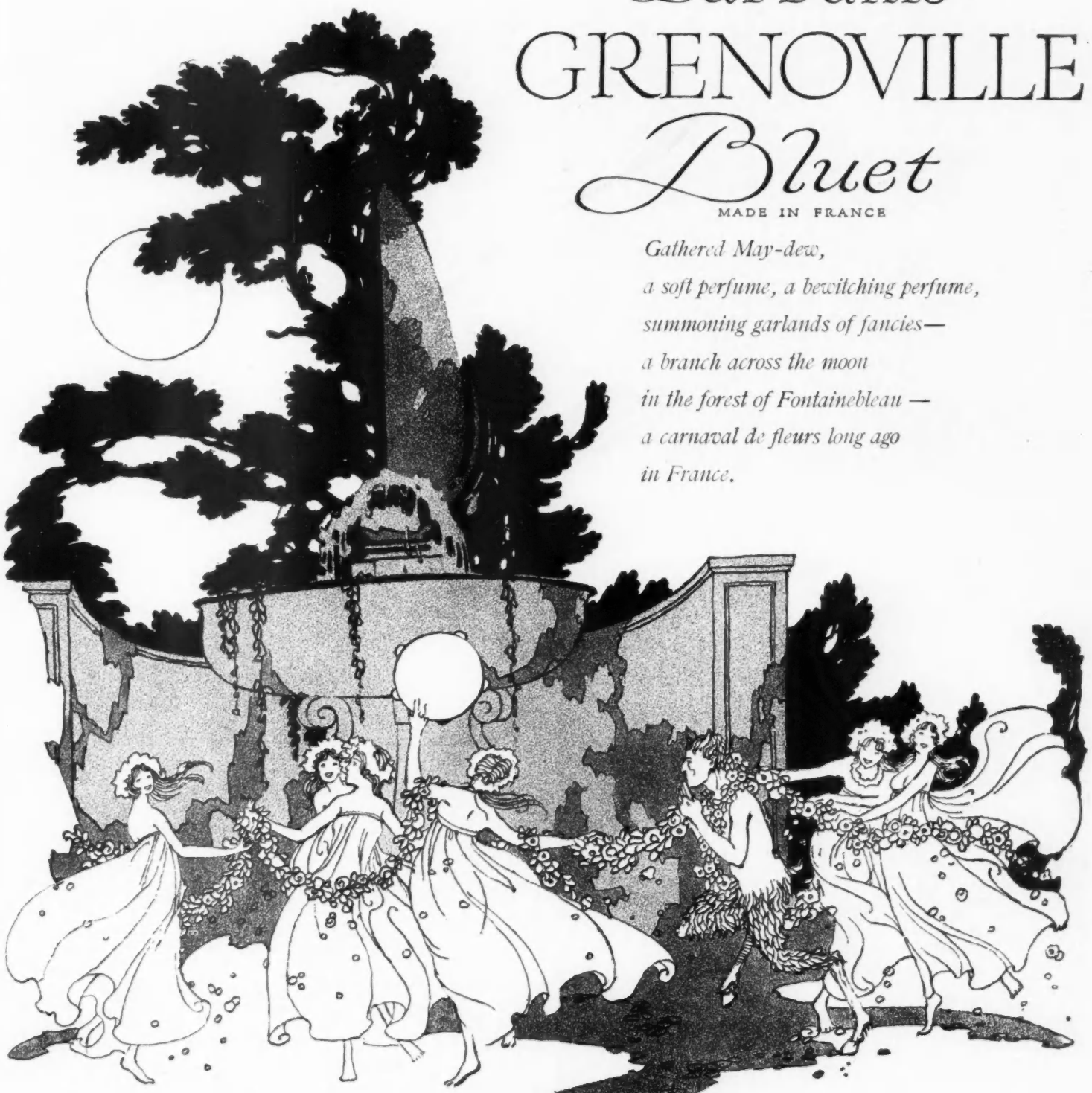


The beauty of the old jars once used by dispensers of drugs seems likely to be rivaled by the jars and bottles now produced for the use of the ultimate consumers of drugs. These frosted glass bottles stand in a gold-tooled holder of glazed calfskin

Parfums GRENOVILLE Bluet

MADE IN FRANCE

Gathered May-dew,
a soft perfume, a bewitching perfume,
summoning garlands of fancies—
a branch across the moon
in the forest of Fontainebleau —
a carnaval de fleurs long ago
in France.



Bluet, the perfume incomparably exquisite, is imported direct from France.

In return for twenty-five cents a tiny sample will be sent you.

ALFRED H. SMITH COMPANY
Sole Importers
37 West 33rd Street New York City

FAIR LIST PRICES FAIR TREATMENT

GOODRICH
SILVERTOWN
Cord TIRES

Patrician in Look
Yeoman in Service

THOUGH you make sure of Silvertown Cord Tires by their Red-Double-Diamond trade mark, you can always pick them by their *Patrician* look—their generous yet symmetrical *extra-size*

Ten Silvertown Cord X-cels

1. Increased engine power.
2. Smoother riding.
3. Fuel saving.
4. Speedier.
5. Coast farther.
6. Start quicker.
7. Easier to guide.
8. Give greater mileage.
9. More resistive against puncture.
10. Repaired *easily* and *permanently*.

By the trim lines they are the *smart* tires of *fashion*; by *their strength* the *lasting tires* of *service*.

Put Silvertowns under ANY car and they lift it to a NEW level of smartness and satisfaction.

Where You See This Sign Goodrich Tires are Stocked

GOODRICH TIRES

Ask Your Dealer for Them

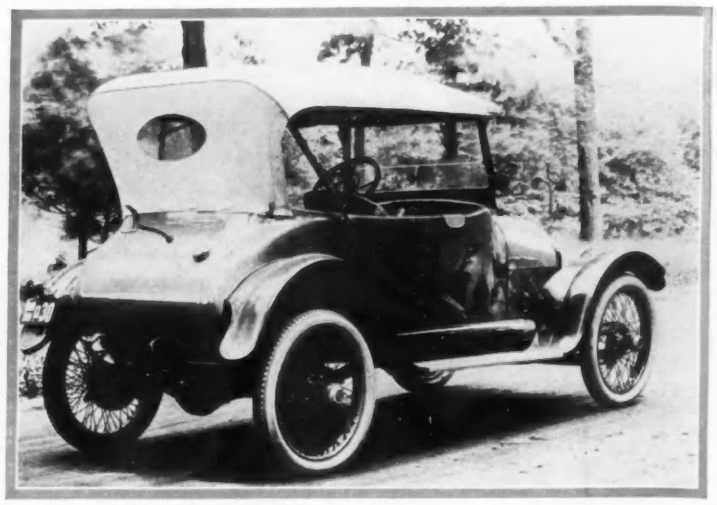
Furthermore, the practical immunity of their *two-ply, cable-cord* structure to *puncture* and *stone bruise* safeguards you from mishap when out on a country road, or in the midst of a crowded downtown street.

They cost more than ordinary tires, but you can not afford to be without their *greater comfort, greater safety* and *ultimate economy*.

The B. F. Goodrich Rubber Company
Akron, Ohio

Also Maker of the Famous Fabric Tire
Goodrich Black Safety Tread

SILVERTOWNS MAKE ALL CARS HIGH GRADE



All the comforts of a touring-car are combined in the new four-passenger Overland runabout, which provides even a compartment for luggage, yet remains a smart roadster

MOTOR NOTES

THE old type of runabout with its flexible seating capacity has been given a variety of names, each of which is descriptive of the arrangement of the passenger accommodations. "Three- and four-passenger roadsters" are self-explanatory, while "clover leaf," "chummy four," "close couple," and the like, all indicate the shape of the seat or the capacity. One of the newest runabouts of this type is known as the "country club" model, although from this title it is not to be assumed that the car is unfitted for touring or for city use. It is, however, of unique appearance and is just the type of car suited for the conveyance of one, two, three, or four passengers to the club or beach. The entrance to the rear compartment is gained by dividing the front seats in the manner usually found on the "clover leaf" type. This rear compartment has ample accommodations for two passengers, so that the car from the exterior somewhat resembles a small, four-passenger, touring body. There is a slight overhang at the rear, however, which affords a compartment suitable for stowing golf clubs, bags, or other luggage; this is reached from the rear seat without the necessity of dismounting from the car. This body is mounted on one of the popular types of four-cylinder chassis and sells for $795.

THE INTER-HOUSE 'PHONE EN ROUTE

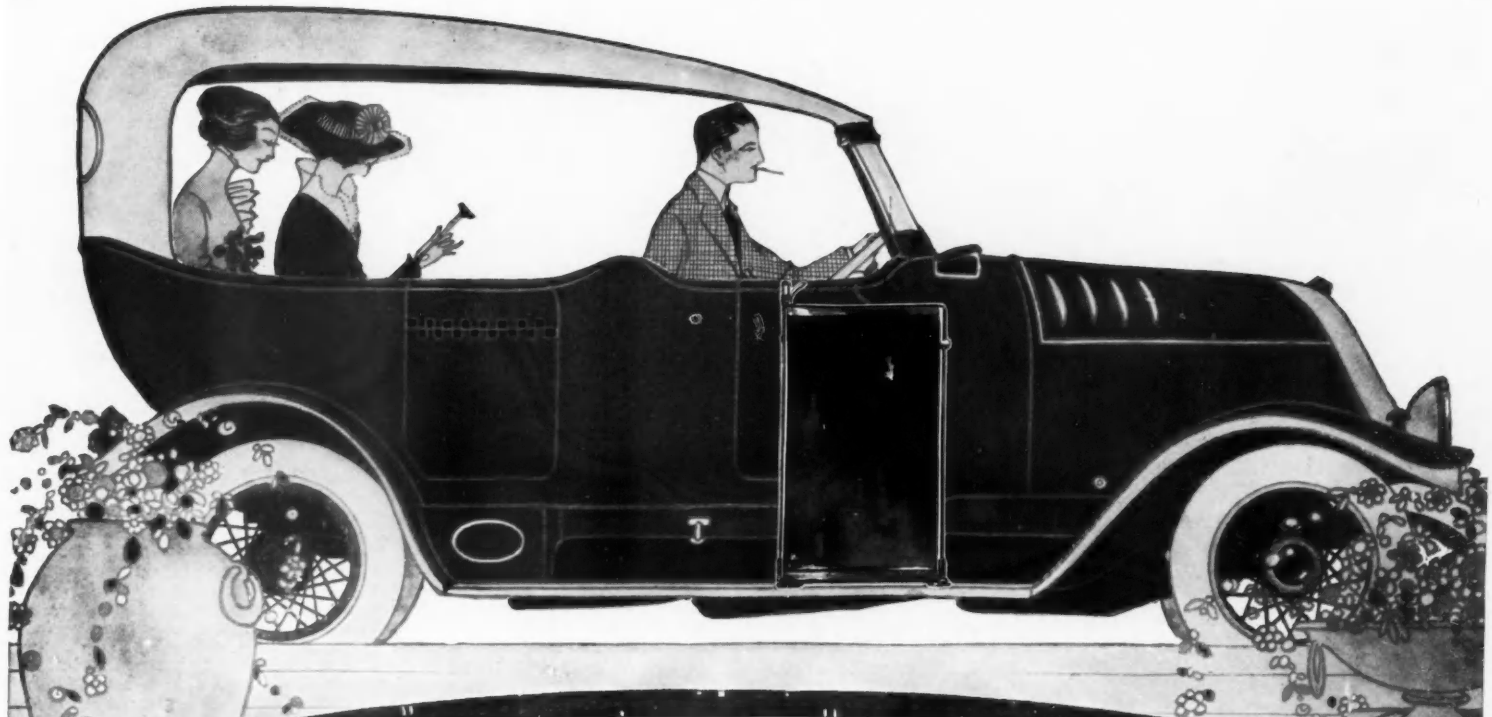
Intercommunicating telephones have come to be a part of many country estates and city residences. Such a system is almost a necessity in the modern efficiently conducted office, but to find this installation in a motor car might, at first glance, seem to be carrying things too far. It should be realized, however, that the noise caused by the rush of air and the clatter of other traffic makes communication with the chauffeur, especially if he sits forward of a glass windshield, or in another division of an enclosed body, almost impossible, unless one risks life and limb by leaning over the door to make the voice carry around the corner. Therefore, these interconversing systems find a large field of usefulness in both open and closed cars. In some instances these telephones are known as motor dictagraphs and are operated by current supplied from the storage battery of the car. In a closed car, the usual location for the receiving end is on a panel or upright of the frame of the car, on a level with the driver's head. The transmitting end may be unobtrusively embedded in the upholstery or side paneling of the enclosed rear, or in some other strategic position where it will collect and convey all of the conversation destined for the driver's ear. In the case of the open car, however, no supports are convenient for the location of the receiver; however, so positive and plain are the tones conveyed that the instrument may be placed at some distance from the driver's head. A satisfactory location in at least one model is at the base of the steering-post under the cowl dash and close to the coupled arrangement of the instruments and speedometer. In this position the receiver is out of the way, is protected from the dust, and throws the desired sound toward the rear, where the driver can catch the sounds as easily as he could converse with his companion on the front seat.

PERFECTION TO THE LAST DETAIL

We have always understood that the exceedingly high-priced cars were the products of foreign workshops, where hand manufacturing methods are still in vogue. But, strange as it may seem, shortly before the entrance of this country into the war, there was produced on the Pacific Coast what is by far the most expensive car manufactured in commercial quantities. The power-plant alone in this car is worth the price of three or four ordinary touring-cars, for it contains the most advanced type of aviation engine, in which light weight, efficiency, power, and reliability are the goal of the designer. The instrument board of this car is of plate glass, while the door handles, as well as the buttons on the spark and throttle levers, the hood clamps and adjusting handles on the wind-shield are made of ivory. In exterior construction, also, this car differs from any other high-class vehicle. This difference is to be noted particularly in the sloping radiator, which is tilted at an angle about equal to that found on the wind-shield of the modern car. This gives a streamline, rakish, and speedy appearance to the car, which is not belied by the actual results obtained, for this is said to be one of the fastest stock touring-cars ever turned out. No detail of convenience for owner and passengers has been overlooked. For example, the tool-box, which is located at the rear, is provided with an electric bulb inside, which lights as soon as the box is opened. Similar lights are also placed inside the motor-bonnet, over the engine, so that the driver can obtain an instant view of the vital portions of his power-plant at a moment's notice. This chassis was intended to sell for $9,000, but the war has delayed its production.

The traffic officers of the New York police force are regularly drilled in car

(*Continued on page 100*)



For Your Automobile Trip You Will Need a Hartmann Touraway Wardrobe Trunk

Why leave your best clothes at home when you start on your automobile tour? With a Hartmann Touraway Trunk you can take everything you will want to wear for any occasion.

Wardrobe compartment for suits and gowns; shoe box—every convenience of the regular Hartmann Cushion Top wardrobe trunk.

The Hartmann Touraway Trunk sets on the running-board of your car, out of the way. It is waterproof and dustproof—just the thing you *must* have to make your automobile tour completely enjoyable.

By a mere turn of the handle you can remove the Hartmann Touraway Wardrobe Trunk from your car. It is then ready to be shipped by rail or to be taken to your hotel.

This handy trunk is 38 in. high, 21 in. wide, 10½ in. deep and it contains two trays. In every respect it is a complete wardrobe trunk. Write us at once for full information.

The Hartmann Trunk Company

CHICAGO — Factories: Racine, Wis. — NEW YORK

At the end of a day's tour—

Your clothes hang in natural position while the trunk is attached to your car. The key that opens the trunk locks it in position.

Name of your local dealer upon request

Write for interesting booklet

Patented and patents pending in the United States and foreign countries

CAMMEYER

Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women

MOTOR NOTES

(*Continued from page 98*)

detection. That is, they are trained to detect a car of a certain year, model, and make merely by the general lines of the body, the shape of the hub-caps, the location of the tire-carrier, or the arrangement of the head and tail lights. If the traffic officer need concentrate his efforts only on the modern car, he would find that by headlamp design and arrangement, alone, he could determine almost every brand on the market. There seems to be no limit to the unique designs produced by the various manufacturers. The customary location of the lamp, on a bracket fastened to the inside of the mud-guard, has, in some instances, given way to a short stubby bracket bolted directly to the projection of the frame where it joins the spring. Such a location gives a much lower headlamp mounting, with the result that the rays are directed on the road, where the light is desired, rather than in the treetops.

Another type of headlight has been designed to follow in general outline the popular shape of the V-type radiator now used on several of the modern cars. These lights are mounted close to the radiator and are provided with V-shape lenses carried at about the same angle as the two surfaces of the radiator. Because the glass is plain, the rays are not deflected by the vertical line forming the center of the V, and the appearance is entirely in keeping with the streamline effect of the remainder of the car.

INGENUITY IN GARAGE DOORS

We have pointed out before in this department the difficulty attendant upon the proper mounting of a door in the small private garage. A swinging door is unwieldy and awkward to handle, especially if snow or slush has accumulated under it, and it is exceedingly annoying in a high wind. The sliding door is ideal in certain respects, but requires a garage of a greater width than that necessitated for the storage of one car. An ingenious type of sliding door has been designed, however, which may be used on a garage scarcely wider than the width of the door itself. This sliding door is in three sections, each of which is hinged to its neighbor. The track on which the door is mounted is curved and is run along the adjoining side of the garage. As the door is opened, the sections follow the curve in the track, so that the entire door bends like a Japanese screen. When the car is not to be taken out, one section of the door alone may be opened to allow people to enter or leave the garage.

GLASS THAT NEVER SPLINTERS

Glass has come to play an important part in our motoring comforts. It has always occupied a necessary place in the headlights, but it has been only during the past five or six years that windshields have become a part of the regular equipment of every car. Now we have added winter bodies, sedans, and all manner of enclosed cars, which are practically entirely surrounded by glass. Although such glass is well made and designed to withstand the shocks of road travel, an overhanging branch, a stray missile, or a sharp collision will cause it to shatter, and may bring serious injury to the occupant. A new type of glass has been devised for use in pleasure cars, and so far as utility is concerned, this glass serves the purpose of the best French plate glass. This is known as super-glass and possesses the qualities of flexibility and resiliency to such an extent that a stone thrown at it will bounce back, cracking the glass but throwing no splinters. It is therefore similar in the results obtained to the wire-mesh glass used on all fireproof doors.

ON HER DRESSING-TABLE

(*Continued from page 96*)

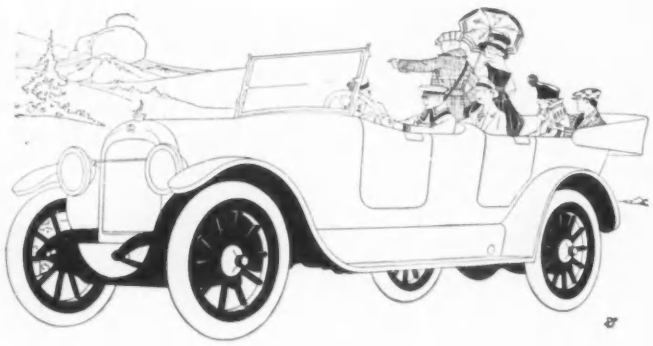
eight-ounce bottle. The delightful preparations for warm weather use are legion; in fact, there is almost an embarrassment of riches, but then, there are many tastes to suit.

Hardly less varied than the preparations for the toilet are the novel articles designed for holding such preparations. A delightful new vanity case is shown at the top of page 96. The case is of glazed calfskin with a satin lining. Inside the case are a powder-box and a lip-stick holder. The case is three inches square and one and one-quarter inches deep, and, complete with the powder-box and lip-stick holder, it costs $5.50.

The attractive set of bottles at the bottom of page 96 has a glazed calfskin stand with a gold-tooled border. Fitted in this stand are three frosted glass bottles to hold hair tonic, glycerine, and peroxide. The base measures nine and one-quarter inches by three and one-half inches, and the case is six and one-half inches high. This set, complete, with bottles, costs $12.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.

DUGALD WALKER
Houbigant
Paris
Master Perfumer
Coeur de Jeannette
Delicate enchantments and caprices—something infinitely sensitive, as potent and high as the tree-tops above the common-place earth—these are the fascinating suggestions of Coeur de Jeannette, exquisitely feminine perfume.
Sold by leading dealers
Sample on receipt of 20 Cents.
Park & Tilford
Sole Agents, New York.
COEUR DE JEANNETTE
HOUBIGANT
PARIS



It is the discriminating person in every community who appreciates the niceties of Moon workmanship.

Moon Car bodies are exceptionally fine examples of the coachmaker's skill—while the chassis represents the highest achievements in the field of automobile engineering.

Graceful in outline—the Moon touring car is of stout and dependable build.

MOON CARS

A few Moon features

Red Seal Continental motor—Delco starting, lighting and igniting system—motor-driven tire pump—Rayfield carburetors—slanting windshield—complete chassis and body equipment.

The Moon Sixes

Six-43—5-Passenger Touring Car— — — — — — — — — —$1395
Six-45—4-Passenger *Club* Roadster — — — — — — — — —$1485
Six-66—7-Passenger Touring Car—4-Passenger *Club* Roadster—$1750

MOON MOTOR CAR COMPANY
ST. LOUIS, U. S. A.

Prices subject to advance without notice.

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 88 to 90 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 88

FROCK NO. L3864.—For the frock in medium size: 4¾ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line, and measures 2 yards wide at the lower edge. Price, $1.

WAIST NO. L3860; SKIRT NO. L3861.—For the waist in medium size: 1¾ yards of 40-inch material; 2⅞ yards of 18-inch allover lace; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2½ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and measures 2¼ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. L3866; SKIRT NO. L3867.—For the waist in medium size: 2 yards of 36-inch material; 1 yard of 27-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 4 yards of 36 or 40-inch material. The skirt is 36 inches long from the normal waist-line and measures 2⅛ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. L3870.—For the coat in medium size: 4⅜ yards of 54-inch material; 4½ yards of 40-inch lining. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. L3862.—For the frock in medium size: 4½ yards of 40-inch material; ⅞ of a yard of 40-inch material for bands and cuffs. The skirt is 36 inches long from the normal waist-line, and measures 1¾ yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

PATTERNS ON PAGE 89

FROCK NO. L3638.—For the frock in medium size: 8⅛ yards of 40-inch material; 1 yard of 36-inch material for lining; ⅜ of a yard of 27-inch material for collar; 12 buttons for sleeves; 4 tassels. The skirt is 36 inches long and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. L3857; SKIRT NO. L3858.—For the waist in medium size: 1⅜ yards of 40-inch material; 2¼ yards of 5-inch lace. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 5¼ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line, and measures 1⅞ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. L3854; SKIRT NO. L3855.—For the waist in medium size: 1¼ yards of 40-inch material; ⅞ yard of 36-inch material for sleeves, collar, vest and belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2⅜ yards of 40-inch material; 1⅞ yards 40-inch material for tunic. The skirt is 36 inches long from the normal waist-line, and measures 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. L3859.—For the frock in medium size: 4¾ yards of 36- or 40-inch material; ⅝ of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line, and measures 1⅝ yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. L3776.—For the frock in medium size: 4¼ yards of 40-inch material; ½ yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long from the normal waist-line and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. L3425.—The skirt is 36 inches long from the normal waist-line and 2⅝ yards wide at the hem. For the frock in medium size: 5¼ yards of 36-inch material; ¼ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. L3735; SKIRT NO. L3736.—For the waist in medium size: 3 yards of 40-inch material; ⅞ of a yard of 36-inch material for lining; ⅜ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 1¾ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches bust measure. Price, 50 cents.

WAIST NO. L3770; SKIRT NO. L3771.—For the waist in medium size: 1⅞ yards of 40-inch material; ½ yard of 36-inch material for collar; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 2½ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. L3774; SKIRT NO. L3775.—For the waist in medium size: 2 yards of 40-inch material or 1¼ yards of 54-inch material if waist is cut with seam at center back; ⅝ of a yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the hem. For the skirt in medium size: 2⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 90

BLOUSE NO. L3865.—For the blouse in medium size: 2⅝ yards of 40-inch material; 2⅜ yards of edging for jabot and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. L3665.—For the blouse in medium size: 2⅞ yards of 40-inch material; ½ of a yard of 40-inch material for plaited ruffles. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. L3629.—For the blouse in medium size: 1⅝ yards of 40-inch material for underwaist; 1⅛ yards of 40-inch material for overblouse; 2¼ yards of narrow trimming; ⅜ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. L3630.—For the blouse in medium size: 3⅝ yards of 40-inch material; ⅝ of a yard of trimming for belt; ⅝ of a yard of trimming for sleeve bands; 5½ yards of trimming for blouse. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. L3639.—For the blouse in medium size: 3 yards of 40-inch material; 1¼ yards of 40-inch material for girdle, cuffs, and trimming; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. L3589.—For medium size: 2¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. L3664.—For the blouse in medium size: 2 yards of 36-inch material; 1⅛ yards of contrasting material for the collar, cuffs and vest; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. L3775.—For the skirt in medium size: 2⅞ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. L3687.—For the skirt in medium size: 3⅜ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. L3667.—For the skirt in medium size: 4¼ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. The skirt is 36 inches long and 2½ yards wide at the hem. Price, 50 cents.

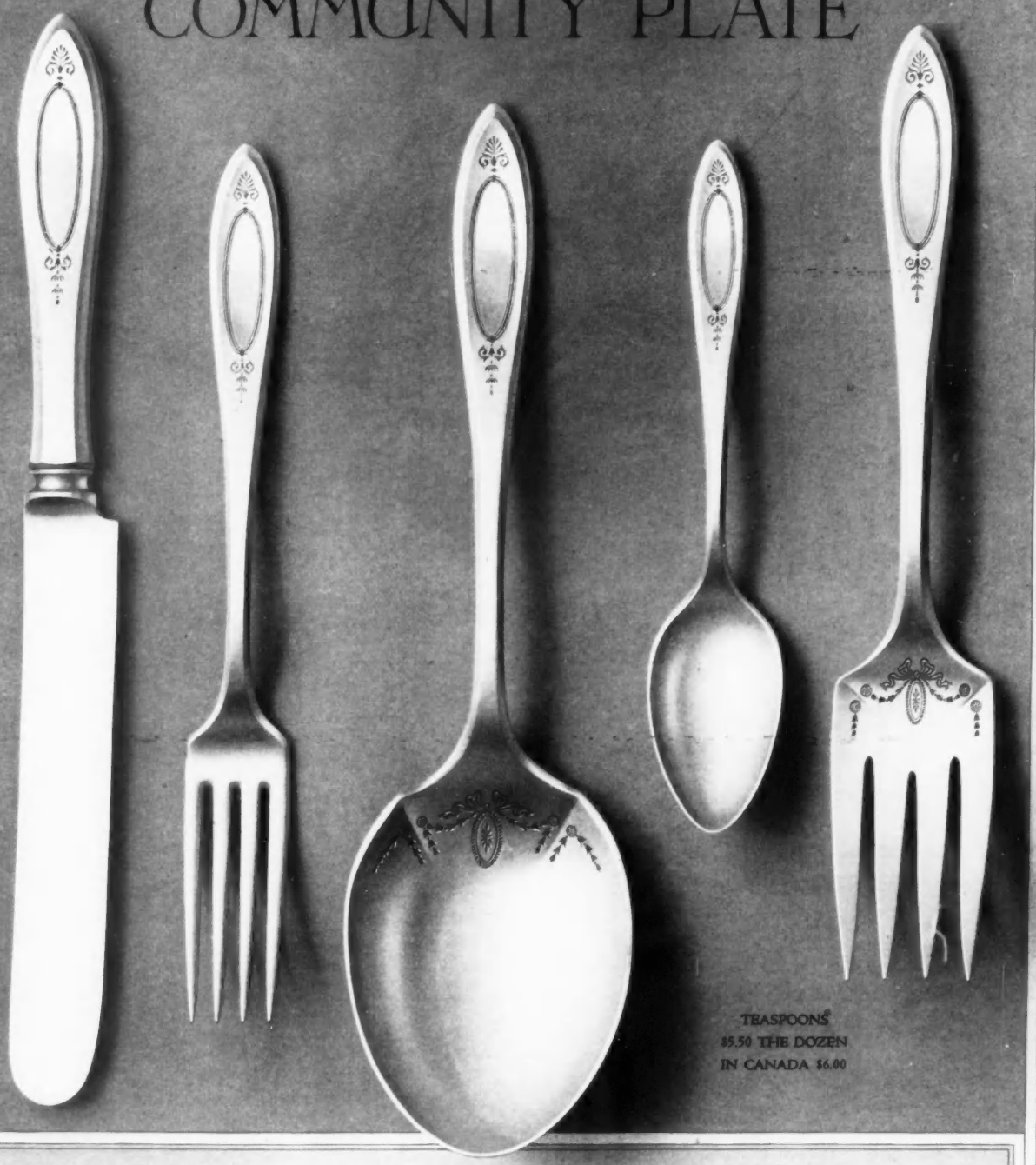
SKIRT NO. L2499.—The skirt is 37 inches long, and measures 2¼ yards at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. L3869.—For the skirt in medium size: 2¾ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and measures 1⅞ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. L3669.—For blouse in medium size: 2¼ yards of 36-inch material. Sizes, 34 to 40 inches bust measure; price, 50 cents.

The ADAM

A NEW DESIGN IN COMMUNITY PLATE



THE ADAM owes its charming simplicity to inspiration gathered from the exquisite interiors decorated by the Adam Brothers. It carries forward still further that notable series of Community designs, whose beauty has won the patronage of Mrs. O. H. P. Belmont, Lady Randolph Churchill, the Duchess of Rutland, Mrs. Reginald C. Vanderbilt, and so many other distinguished women. *At your service for 50 years.*

ONEIDA COMMUNITY, LTD., Also makers of other lines of silver plate at lower prices—Each worthy to bear the Oneida Community name.

LEA & PERRINS SAUCE

The ORIGINAL WORCESTERSHIRE

FROM the Recipe of a NOBLEMAN in the COUNTY

IN this Yeare of Good Grace, as in ye Bygone Dayes, all *Bons Vivants* and *Gourmets* Unite in Praise of that Flavoursome SAUCE made by Messrs. LEA & PERRINS of WORCESTER, and known wherever Goode Cookery be Served with Due *Finesse;*

ROAST MEATS become More Savoury; STEAKS, CUTLETS, CHOPS, more Delicate and Rare; FISH more Spirited; CURRIES richer and more Pungent; GRAVIES Spicier; SOUPS more Tasty; GAME more Piquant; and SALADES most Exquisite.

FOR THE HOSTESS

THE local color of our menus has changed of late from Roumanian and Serbian, from French and Belgian, to Russian, and the Russian Revolution has been celebrated by introducing a characteristic Russian note into the entertaining. Doubtless the Pan-American or Brazilian note will come next. This seems, therefore, a fitting time to introduce the pleasant Russian custom of serving *zakouski* as a preliminary or as an important part—even as almost all—of the early summer luncheon.

In Russia, it is customary to serve these delicious tidbits, which constitute what, in other lands, is known as the hors d'œuvre, from a sideboard in a room adjoining the dining-room. The sideboard, dressed with all sorts of special pastries, smoked fish, caviar, and other delicacies, has its pile of plates and forks, and before entering the dining-room, each person serves himself and partakes of this appetizer standing, taking with it some of the strong Russian liquors. The general name of *zakouski* is, like hors d'œuvre, comprehensive and includes all the varied dishes on this festive board. In Germany and in Scandinavia the same custom is observed, and it has been widely copied by hotels and restaurants everywhere; often very ordinary cold hors d'œuvres bearing no relation to the Russian appetizers are given the fantastic Russian title, without rhyme or reason.

TO LUNCHEON, THE HORS D'ŒUVRE

One great authority on the cuisine, no less a person than Escoffier himself, maintains that hors d'œuvres containing any sort of fish salad, marinated fish and vegetables, and similar things should be strictly proscribed at dinner. Caviar may be tolerated, but never the others. If there be anything other than clams or oysters, let it be a hot canapé or one of those strictly American institutions,—the chilled melon or the supreme of grapefruit, accompanied by very dry Rhine wine or white Bordeaux. It is not only that cold hors d'œuvres are unnecessary at a dinner; they are prejudicial to the flavor of the soup that follows.

At luncheon, however, the hors d'œuvres are indispensable, and varied combinations of them, thrown into relief by clever arrangement, lend a tempting aspect to the buffet. Even as the soup foretells the dominant note of a dinner, so should the hors d'œuvres reveal that of a luncheon. No department of culinary art has shown such progress during the past few years as that of the making of delectable hors d'œuvres. At the Hotel de Paris at Monte Carlo, a great round table, laid in continental fashion in the magnificent dining-room, used frequently to show from one hundred and twenty-five to one hundred and fifty hors d'œuvres, each different from its neighbor and all bewilderingly alluring. Now, when every one is talking economy, this savory adjunct to the meal comes into its own, for many odds and ends of vegetables and meats may be converted into really delectable tidbits, and many hostesses are experimenting to the joy of their households and friends.

There is a growing tendency in these days, to make entire summer luncheons from hors d'œuvres served in informal fashion upon the screened porch, with cocktails and Rhine wine cup and other warm weather beverages. Sandwiches and perhaps tiny hot biscuits or rolls accompany these cold dishes, and the result is an eminently sensible and tempting meal. Men who used to drop in at the Brasserie Universelle or the Café de la Paix in Paris for just such a déjeuner as this, are delighted at finding the custom transferred to this side of the Atlantic.

BUTTERING THE HORS D'ŒUVRE

Some of the more simple butters and creams used in preparing hors d'œuvres are not half as formidable as one imagines. Caviar butter, for example, consists merely of three ounces of caviar pressed through a fine sieve, together with four ounces of butter, and stirred smooth; the mixture is then set aside in an enamel bowl in the ice-box until wanted. Shrimp butter may be made with the prepared shrimp paste or with four ounces of cooked fresh shrimps, rubbed through a fine sieve with the same weight in butter. When well softened, this paste should be rubbed again through fine muslin. Curry butter consists of four ounces of butter, worked soft with a silver spoon in a bowl and mixed with sufficient curry powder to give it a decided flavor. Lobster butter is made from four ounces of lobster trimmings and coral, rubbed through a sieve with an equal amount of butter. For horseradish butter, four ounces of butter are blended with two ounces of grated horseradish and rubbed through a fine sieve. Smoked salmon, crayfish, and red herring treated in similar fashion give butters of delicious flavor for canapés, sandwiches, or hors d'œuvres.

Paprika butter is made with ordinary butter mixed with paprika, in the proportion of a teaspoonful of paprika to four ounces of butter; a little French trick not commonly known, is the adding a few drops of white wine or consommé, which accentuates the color of the paprika. Pimienta butter is made from canned sweet pimientas rubbed through a sieve with some sweet butter.

THE CREAM OF THE MATTER

Creams rival butters in the preparation of hors d'œuvres. Caviar cream is made from four ounces of caviar, two ounces of butter, and two ounces of cream. When this has been pressed through a sieve, three tablespoonfuls of salted whipped cream should be added. Smoked salmon cream, tunny fish cream, chicken cream, game and lobster cream are done in the same way.

Mustard sauce with cream is delicious with shredded cabbage or celery, as a garnish to cold meat. Three tablespoonfuls of made English mustard are put in a bowl with a little salt, pepper, and a few drops of lemon-juice. The whole is mixed, and, a little at a time, fresh sweet cream is added until the mixture is of the

(*Continued on page 106*)

1847 ROGERS BROS.

SILVERWARE

IN the Heraldic Pattern is blended the beauty of the early hand-hammered ware with the durability essential to good value. To be had also in hollow ware such as Tea Sets, etc.

Backed by a guarantee based on a seventy-year reputation for quality. Sold by leading dealers. Send for catalogue "F-68"

Tea Spoons, $5.00 a dozen. Other pieces in proportion.

INTERNATIONAL SILVER COMPANY, MERIDEN, CONN.

1847 – *Seventy Year Plate* – 1917

The Marcella
PATENTED
Reg. U. S. Pat. Off.

The fineness of the soft and sheer materials, fascinating laces, exquisite embroideries and dainty ribbons — give to Marcella Garments daintiness and loveliness and freshness.

Look for this Label — REG. U.S. PAT. OFF. Marcella SKIRT DRAWER M. WILBER DYER CO., N.Y. PAT. OCT. 25 '04 PAT. OCT. 8 '07 — *It is in Every Garment*

Fashioned to fit, Marcella Garments give grace to the figure and permit the dress to hang snug and smooth. The label in every garment is your protection.

If your favorite store cannot supply you, write for

PHOTOGRAPHS OF THE "MARCELLA" GIRL

posing in many styles of Marcella garments, and we will fill your orders through some reliable firm. When writing be sure to name your dealer.

THE M. WILBER DYER CO
71 West 23d Street Dept. A New York City

FOR THE HOSTESS

(*Continued from page 104*)

desired consistency. Whipped cream may also be used.

Some easily made hors d'œuvres for a luncheon al fresco may be new to hostesses who have not yet adopted this custom. Anchovy *paupiettes* are made from thick slices cut from large cucumbers; the centers are hollowed out to about the diameter of a silver dollar, rings of fillets of anchovies in oil are arranged around the slices, which should first have been marinated in French dressing, and the centers are filled with cream of tunny fish or cream of salmon. Anchovy medallions have as the base a round slice of cold boiled potato, marinated in French dressing. Similar shapes are cut from cold pickled beets, and around the edges are arranged fillets of anchovies; the center is filled with caviar and chopped hard-boiled eggs mixed with caviar butter.

SALT MEATS AND FRESH FRUITS

Smoked beef cut in squares and Virginia ham cut in the same fashion and very thin may be rolled into little cornucopias and filled with chutney and with piccalilli. *Celeri à la bonne femme* is made from equal portions of celery and russet apples cut julienne fashion and tossed together in the mustard cream sauce described above. York cones are made from cold boiled York ham sliced thin and rolled into cones and filled with any of the butters or creams given among these recipes. Tongue cones are made in the same fashion.

When fresh figs are obtainable, they may be served on a bed of green leaves and surrounded with shaved ice. Cherries may be served in the same fashion. A delightful mode of serving melon or cantaloup prevails in the Latin countries and may well be emulated here. At the stem end of the melon (Montreal, casaba, Rocky Ford melons, or even ripe cantaloup is suitable), is made a round incision about three inches in diameter. The plug thus cut is withdrawn, and the seeds are all removed with a silver spoon. Then one half pint of the finest old port, Marsala or sherry is poured into the melon, the plug replaced, and the melon is set in the ice-box for two or three hours, and well surrounded with cracked ice. It should be taken to the table whole; when serving, the piece containing the stalk is withdrawn, and the fruit is cut in shell-like slices and served on ice cold plates with a little of the wine accompanying each portion.

VARIATIONS IN TOMATOES AND EGGS

Tomatoes, peeled and having their centers removed, are frequently stuffed with a purée of fish or a macédoine of vegetables, combined with mayonnaise and a little jelly—calf's foot or aspic—and set in the ice-box for several hours that their contents may harden. Just before serving, they are removed, cut in quarters with a sharp knife, and served on beds of crisp lettuce leaves, with four quarters to each portion.

All sorts of combinations may be evolved from cold boiled eggs, and stuffed eggs and cold eggs cut up in mayonnaise are among the most favored hors d'œuvres. Stuffed artichoke bottoms, cold boiled beets stuffed with potato salad, spring onions, radishes, Spanish onions, and new potatoes done into salads, cold smoked meats and sardines, artichokes in oil, and all varieties of olives are pressed into service to give variety to the dishes, and the hostess may take pride in having as large a variety as she wishes. Tiny beaten biscuits or hot rolls, buttered and served piping hot in a napkin, and sandwiches of all sorts are acceptable accompaniments to all hors d'œuvres.

A new frozen salad, salad Helène, is a pleasant surprise on a hot day. To make it, one pint of strained tomato juice is seasoned highly with salt, pepper, and paprika, and to it is added one large Spanish onion, two cucumbers, and two green peppers, all chopped fine. It is put in a freezer and frozen like water ice, until firm. Tomato shells of uniform size are filled with this mixture and set upon lettuce leaves on individual glass salad plates. Mayonnaise is piped over the top in roses and very thin whole wheat bread and butter sandwiches are served with it.

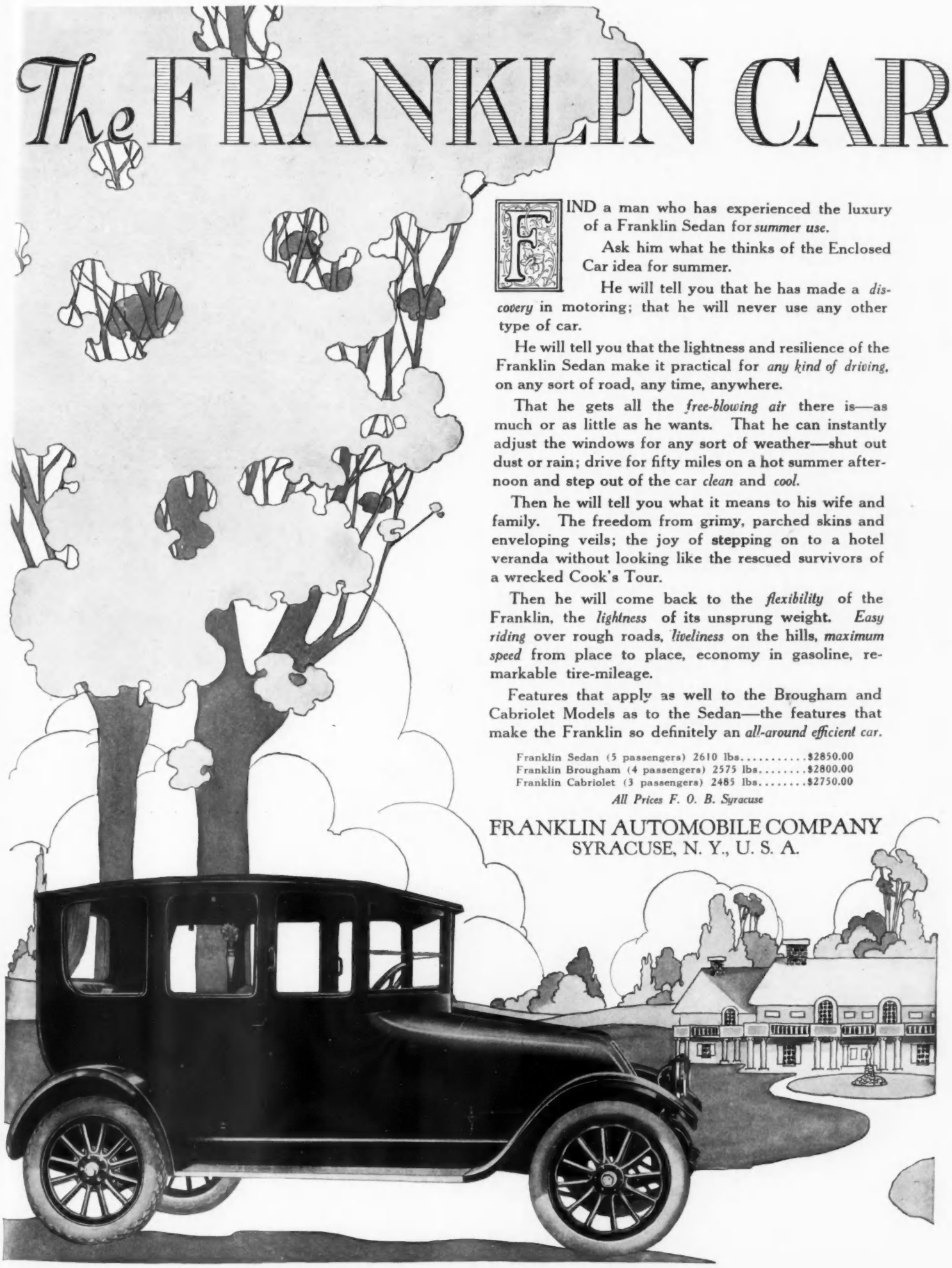
Hearts of lettuce chilled and served with French dressing in which chutney has been incorporated make a favorite hors d'œuvre, especially when little salt biscuits spread with Gorgonzola cheese are served at the same time.

NEW IDEAS FOR OLD DISHES

When one tires of asparagus vinaigrette or Hollandaise, this Italian way of serving it may be tried at dinner on some cool night in June. Artichoke bottoms are stewed in butter and cut in dice, and twice the quantity of asparagus tips, also cooked in butter, are added. They are mixed with a little hot sweet cream, then arranged in a baking-dish in a pyramid, masked with sauce Mornay, and baked until the Mornay sauce with its cheese strewn over the top, is brown. Grated Swiss cheese should be used. Asparagus served in Flemish style has with each portion half a hard-boiled egg, hot, and a little melted butter. The yolk of the egg is to be crushed with the butter and put upon the asparagus tips by the diner himself.

A delicious new sweet is an old one with a new touch. In glass serving dishes, balls of vanilla ice cream are placed, and these are slightly flattened by pressing down upon each one a thick slice of preserved Hawaiian pineapple. Hot chocolate sauce is poured over to mask this well, and one has a sweet that finds instant favor. It shall be called *boule espagnol*.

The FRANKLIN CAR



FIND a man who has experienced the luxury of a Franklin Sedan for *summer use.*

Ask him what he thinks of the Enclosed Car idea for summer.

He will tell you that he has made a *discovery* in motoring; that he will never use any other type of car.

He will tell you that the lightness and resilience of the Franklin Sedan make it practical for *any kind of driving,* on any sort of road, any time, anywhere.

That he gets all the *free-blowing air* there is—as much or as little as he wants. That he can instantly adjust the windows for any sort of weather—shut out dust or rain; drive for fifty miles on a hot summer afternoon and step out of the car *clean* and *cool.*

Then he will tell you what it means to his wife and family. The freedom from grimy, parched skins and enveloping veils; the joy of stepping on to a hotel veranda without looking like the rescued survivors of a wrecked Cook's Tour.

Then he will come back to the *flexibility* of the Franklin, the *lightness* of its unsprung weight. *Easy riding* over rough roads, *liveliness* on the hills, *maximum speed* from place to place, economy in gasoline, remarkable tire-mileage.

Features that apply as well to the Brougham and Cabriolet Models as to the Sedan—the features that make the Franklin so definitely an *all-around efficient car.*

Franklin Sedan (5 passengers) 2610 lbs.....$2850.00
Franklin Brougham (4 passengers) 2575 lbs.....$2800.00
Franklin Cabriolet (3 passengers) 2485 lbs.....$2750.00

All Prices F. O. B. Syracuse

FRANKLIN AUTOMOBILE COMPANY
SYRACUSE, N. Y., U. S. A.

A plaid cheviot coat is as nothing without a matching hat. This one is blue and green, banded with green leather

VOGUE POINTS

THE parasol, while not materially altering its shape this season, does not hesitate to change its color, or rather,—judging from the one sketched at the lower left—its spots. Of dull green silk is this sunshade, with large superimposed spots of blue, white, red, and black. A wreath of roses surrounds the white tulle parasol of similar shape, which is sketched at the lower right, and with the white tulle, the pink roses and pink-lacquered stick are most effective.

SPORTS hats of simple shape are made of plaid cheviot matching the coat in tissue and color. One is sketched at the top of this page. In beige and red, or blue and yellow, they are especially smart. Sports hats are also made of blue, yellow, or beige velours de laine, as well as of white serge and tricot in white and colors.

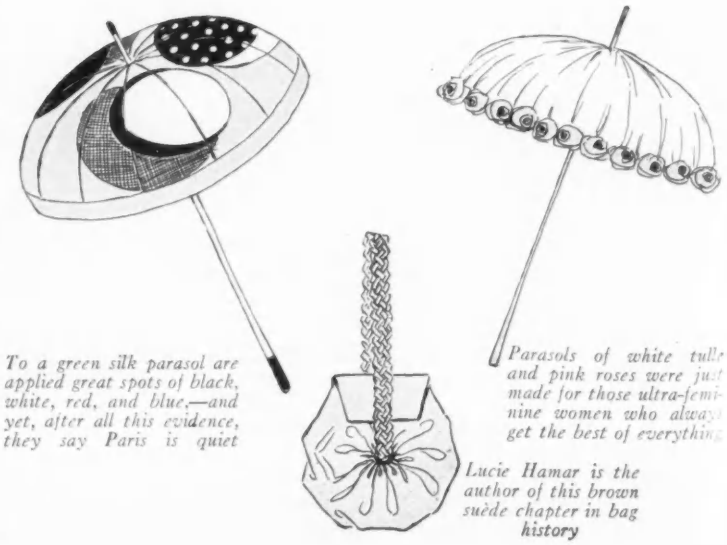
A FAVORITE girdle is the narrow one sketched in the middle of the page. The lower girdle passes under the straight-falling back of the frock, while the other encircles the figure and is knotted carelessly in front. Incidentally, the single flower embroidered at the top of the black satin chemise is done in blue and gray

(*Continued on page 110*)

All Paris is bound up in narrow girdles that behave this way

She was a brunette and she was French,—and so she banded her head with blue and silver tulle and pearls

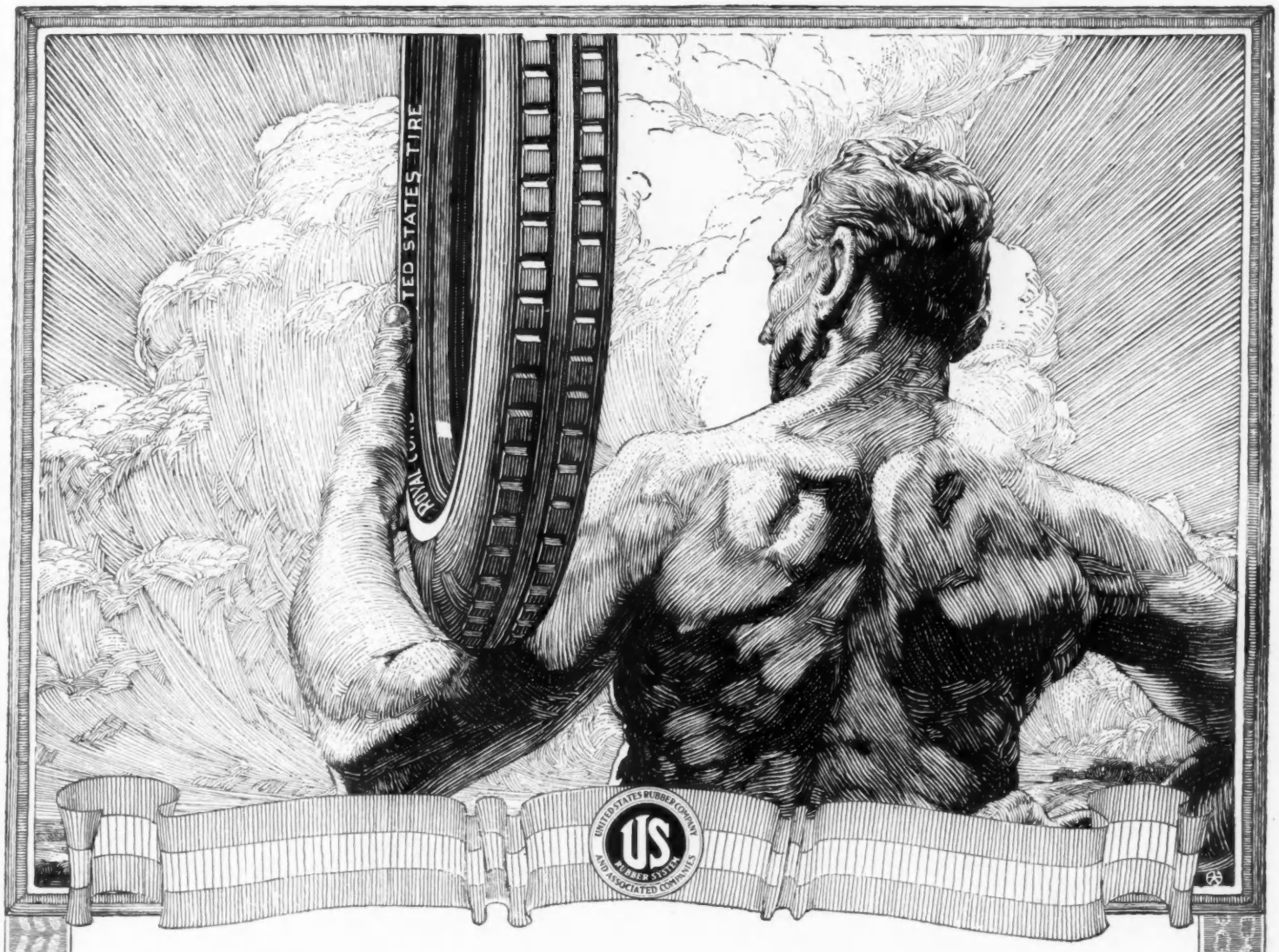
It begins with a blue turban, and it comes to a good end in a hooded collar of red velours de laine, heavily tasseled



To a green silk parasol are applied great spots of black, white, red, and blue,—and yet, after all this evidence, they say Paris is quiet

Parasols of white tulle and pink roses were just made for those ultra-feminine women who always get the best of everything

Lucie Hamar is the author of this brown suède chapter in bag history



The Sinews of Mileage

Every muscle of a man is made up of small strings—sinews,
—not of one solid mass.
The more sinewy or stringy the muscle, the stronger it is.
It is a law of engineering that many small strings or strands made into a cable give the greatest possible strength and flexibility.
And nature exemplifies that law in the muscles of every living being.

* * *

That very law governs the construction of the *'Royal Cord'* Tire.

This tire is made up of many layers of many small, but very tough, cords;
—the construction which is exactly in harmony with the laws of nature as exemplified in the muscles of a man,
—and equally in accord with the best engineering practices in other lines of construction where great strength is required.

* * *

There is no question that this type of cord tire construction gives the absolute maximum of strength,
—gives, like a man with strong, sinewy muscles, the most power and endurance.

And behind this long-mileage quality of the *'Royal Cord'* Tire, this selfsame construction gives flexibility and elasticity superior to any other form of tire construction.

* * *

The 'Royal Cord' Tire—which is one of the five types of United States Tires—has clearly proved that it is the monarch of all cord tires.

A Tire for Every Need of Price and Use—

'Nobby' 'Chain' 'Royal Cord' 'Usco' 'Plain'

United States Tires

Are Good Tires

United States Tubes and Tire Accessories Have all the Sterling Worth and Wear that make United States Tires Supreme.

Come, give your feet to

Keds

—comfortable, good-looking Keds. These canvas-topped, rubber-soled shoes and pumps are just as appropriate on the Avenue or the country-club porch as in the music-room of the smartest hotels.

NATIONAL Keds $1.50 up

CAMPFIRE Keds $1.25 to $2

CHAMPION Keds $1 to $1.50

And Keds are so adaptable. One is equally at home in them on the dance floor, the beach, the boardwalk, the mountain trail, the tennis court, the golf course—anywhere that fashionable folk congregate.

The rubber soles are so flexible, so springy that nimble, fun-loving feet find unstinted joy and comfort in them.

The close-weave canvas uppers admit soothing zephyrs *without* gaping or slipping-off at the heel.

Keds come in three grades, with many styles and prices in each grade. Each pair is made and warranted by the world's largest rubber manufacturer.

See your size and style of Keds at your favorite shoe-shop and select just whatever you wish.

United States Rubber Company
New York

UNITED STATES RUBBER COMPANY AND ASSOCIATED COMPANIES — US — RUBBER SYSTEM

VOGUE POINTS

(*Continued from page 108*)

beads. The collar is of blue crêpe de Chine, and the black satin girdle is lined with blue.

PAJAMAS of silk or cotton in bizarre plaids are smartly finished with rows of buttons and button-holes,—which are destined to remain unfastened. Mules are also made of the plaid stuff and finished with pompons of wool or silk, like those sketched in the middle at the bottom of this page. Futurist mules of satin are adorned with applied spots of violent color, and a little pair of soft silver blue satin mules are lined with old-gold satin, which is folded back and finished with small gold tassels. One of these appears next to the bottom, at the left.

AT the top of this page is an automobile hood which continues into a cape with scarf-like ends which may be tied in front or thrown carelessly about the neck. The tassels are red, and the hood, which was designed for a young girl, is buckled with red coroso in the back.

OF red velours de laine is the hooded collar sketched on page 108. The hood is attached to a loose coat of the same tissue, and the small tasseled turban is of corbeau blue satin.

When one is young —then is the time for an automobile hood of red-lined blue silk

This summery version of the muff, that greatest known aid to coquetry, is all of pink roses

VERY pretty is a simple head-dress of pearls and brilliant blue and silver tulle, especially when worn over dark hair; a glimpse of it may be had at the left in the middle of page 108. Small blue flowers encircle another dark head, and a skeleton plume of silver rises from the forehead.

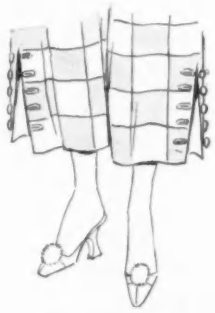
AN odd fur collar for summer is in the form of a circular necklet, lying loose about the shoulders and weighted with a tassel of silver. It may be drawn close about the neck in the back, on the sides, or in front, according to the breeze; the weight of the tassel always holds it in the desired position.

A WIDE scarf of plain tulle edged all about with a plaited ruche of tulle is the newest and rarest thing in scarfs. For evening wear, or even for garden-parties, it is exceedingly picturesque.

All the colors of the futurist appear on this one small mule

A mere trifle of blue satin is lined with old-gold satin and dotted once with a gold tassel

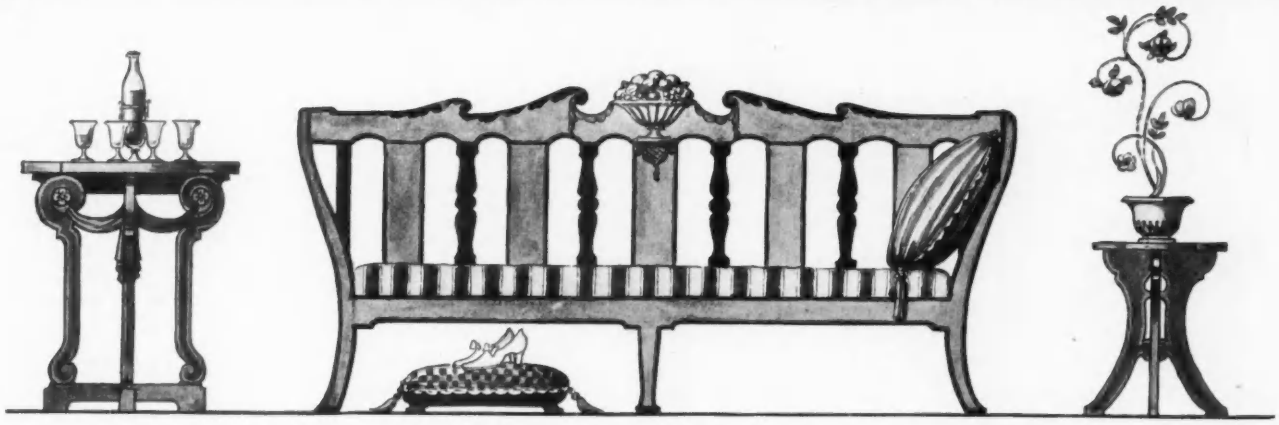
Its place is in the home, this bit of green satin lined with another bit of old-blue satin



If one will have plaid pajamas, one might as well go right on and have plaid mules

A pleasant little thing to have around the house is a gray satin slipper lined with rose

The Parisienne is beaded to the end;—this blue mule has an intricate design of beads



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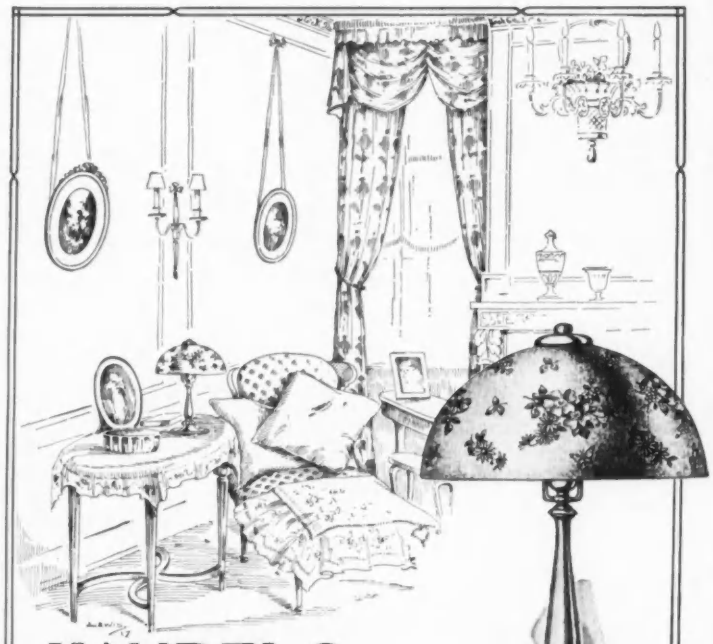
THE lavish collections of furniture, rugs, fabrics and other decorations, the ideal show rooms, the modern shops, the skilled workmen and vast resources—all combine to make this famous New England institution a dominant factor in the furnishing and decorating of American homes.

Paine Furniture Company

BOSTON

82 Years in the Manufacture and Distribution of Furniture and Interior Decoration—Illustrated Catalog upon Request



HANDEL *Lamps*

THE spirit of the summer boudoir with its light, delicate draperies is reflected in this Handel Lamp. The charming floral design makes it an attractive gift for the June bride or the girl graduate. Handel Lamps, created by expert craftsmen from exclusive designs, are noted for their individuality.

Ask your dealer to show you Lamp No. 6483 or write for illustrated booklet.

THE HANDEL COMPANY, 386 East Main Street, Meriden, Conn.

Belber
TRAVELING GOODS

Superior materials and painstaking workmanship are the foundation on which is built the quality and style of Belber Bags and Suit Cases.

Belber Fitall Bags and Suit Cases have the convenience of an adjustable self-locking strap for holding your own toilet articles.

Write for the beautiful booklet, *"Outwearing Travel."*

THE BELBER TRUNK & BAG CO.
PHILADELPHIA, PA.

Look for the Belber Trade Mark

BELBER TRADE MARK TRAVELING GOODS "Outwear Travel"

At all good dealers

Model 735

The Authoritative Fashions in Summer Furs

Presenting Advance Styles Including the Exclusive Creations of Our Own Designers

Ermine; Chinchilla; Russian and Hudson Bay Sable.

Silver, Natural Blue, Cross and White Fox.

Siberian Squirrel; Kolinsky and Mole.

A Large Collection of Moderately Priced Furs in Popular Demand.

Remodeling and Repairing done during the Summer Months at a Notable Saving.

Balch, Price & Co.

383 FULTON & SMITH STS., BROOKLYN, N. Y.

SEEN *in the* SHOPS

(Continued from page 85)

bodice with surplice ends which tie in back to form a sash. The knickerbockers, which show below the skirt, have two elastic cordings in their shirrings to keep them in place. The rubber hat comes in many colorings, but is probably prettiest in yellow rubber with a dark blue disc in front, decorated with a blackbird.

The bathing-cape is a distinct feature of the bathing wardrobe this summer and is both practical and distinctive. The model shown at the lower right on page 85 is of a heavy wool jersey, particularly pretty in navy blue, with contrasting bands of colored khakikool. The rubber cap comes in many color combinations, but is shown with a dark blue top and a band of tan rubber with a fancy motif of tan and blue in front.

A child's bathing-suit is of heavy knitted wool jersey in blue and white: 4 to 8 years, $3.65

Both practical and attractive is the child's bathing-suit illustrated at the top of this page. Made of a heavy quality of knitted wool jersey in dark blue, striped with white, it has a belt of white cotton tape at the natural waist-line; this belt is fastened with a bone button, and three buttons fasten the suit in front. The shop which offers this child's suit has given the matter particular attention in order to insure excellent quality and good workmanship. The suit may be had in sizes for 4 to 8 years.

SWEATERS CLING ABOUT THE WAIST

The pull-on knitted sweater so constructed that it clings to the waist-line by means of a belt of a closer weave, has grown in popularity, and when this woven belt is covered by a loose sash, as in the sweater illustrated in the middle of page 85 at the right, it is far prettier. This sweater is hand-knit of Shetland wool and may be had in the natural shade (a neutral tan) and also in the popular flesh, rose, yellow, blue, or purple. Thick balls of worsted make a pretty ending to the sash, and the neck is cut in a sufficiently deep V to be becoming.

The milan sailor hat which appears with the sweater comes in attractive color combinations, the brim of one color, the crown of another; the underbrim matches the color of the crown. This hat is particularly pretty in a combination of tan and brown and also in a combination of natural color and rose. If one desires, it may be ordered in a solid color. The crown is fairly deep so that the hat may be worn far down on the head. A grosgrain band encircles the crown and ties in a bow at one side.

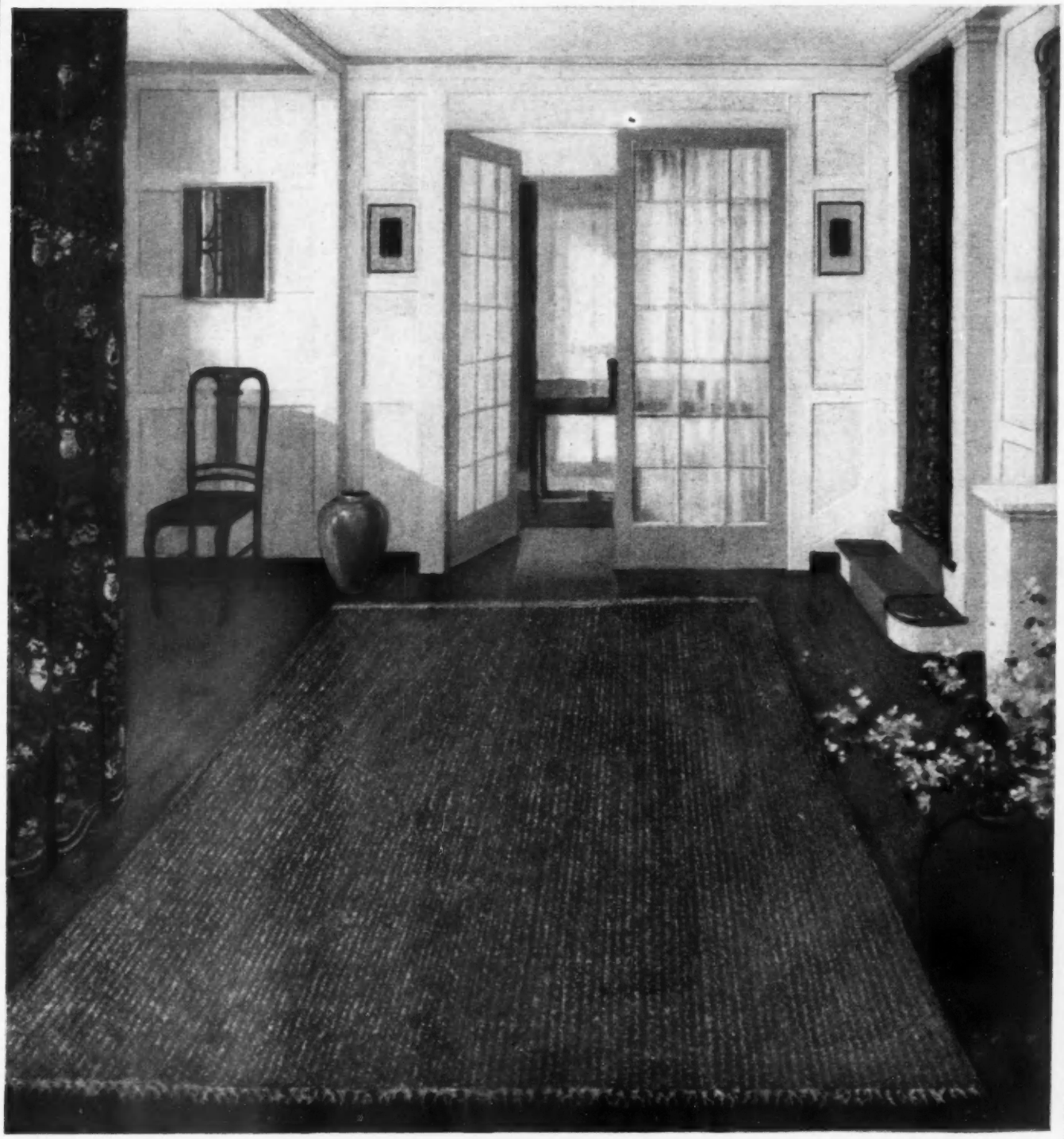
The packing of hats in a week-end case has been a puzzle to so many people that a clever woman has worked out a scheme by which one may virtually pick a hat entirely apart in order to pack it flat and may later put it together again invisibly. Illustrated at the upper left and right on page 85 are two hats, neither of which give any evidence, when worn, of this unusual feature. That at the right, a soft-brimmed linen hat, is particularly suited to wear with sweaters, and it comes in the widest variety of colorings, in linen, silk, or crash, samples of which may be had upon request. By means of featherbone, the crown is held up, the head-size is defined, and the brim is kept in place. The other hat, combined of white visca braid and white satin, is intended for street wear. This, also, may be taken apart and packed flat. It may be ordered in any number of other colors.

AT FASHION'S FEET

No part of a costume is more important than the shoe. For street wear there is the pump of gray kid shown on the seat in the sketch at the bottom of this page; this pump may also be had in a dark tan with decorative perforations around the top and trimming the vamp; it has a pointed tongue. Shown at the left in the same sketch is a white buckskin pump for country wear. Perforated borders trim the tip, the vamp, and the upper part. The heel is of medium height. The tan oxford tie for street wear, shown in the middle, has the new medium height walking heel, and the vamp is outlined with perforations, as is the tip. At the extreme right is a high white buckskin shoe for sports wear. This, also, is trimmed with perforated lines; the heel and sole are of white rubber. The shoes illustrated come in exceptionally narrow widths to fit the slender foot; perfect fit is guaranteed.

At the same shop where these shoes are offered, hosiery may be had in a great variety of colors ranging in price from $1.25 to $3 a pair. To match slippers or gowns, hosiery may be ordered dyed in any color within twenty-four hours.

The footprints of summer will be after this order: (left) white buckskin pumps with perforated borders, $10; (middle) oxford ties for street wear, of black or tan Russia calf with the new medium heel, $10; (right) sports shoes of white buckskin with heel and sole of white rubber, $10; (on seat) pumps for street which may be had in gray or dark tan kid; $10



Would you like an expert's advice on room decoration? Then send for "The Rug and the Color Scheme." It shows you in full color a number of scenes with

Klearflax LINEN RUGS

on the floor, and tells you how you may vary the schemes. It also explains clearly and simply how to plan any room. Write to our West Duluth office for it—it's free.

You can get Klearflax Linen Rugs in Taupe, Black, Blue, Greens, Grays, Browns and Rose, in these sizes and at these prices:

27 x 54 in..$4.50	6 x 9 ft..$24.00
30 x 60 in.. 5.60	8 x 10 ft.. 35.60
36 x 72 in.. 8.00	9 x 12 ft.. 48.00
54 x 90 in..15.00	12 x 15 ft.. 80.00

$4.00 per sq. yd. in stock widths, any length.
(Prices somewhat higher in far West and South)

Fine Linen in Every Room in Your House

IN charming homes of discriminating women you find these linen rugs of splendid color. The rich coloring of them, their artistic solid tones, and the long, staunch wear of them are true to the standard of all things linen! You have never seen linen of such thickness; four pounds to the yard it weighs. Is it any wonder they are in every room in more and more of the most attractive homes in the country? Any dealer showing a representative stock of rugs and carpets will gladly show you Klearflax Linen Rugs.

KLEARFLAX LINEN RUG COMPANY
Mills, General and Sales Offices: West Duluth, Minnesota
(New York Office, 212 Fifth Avenue)

"See Yourself as I see You!"

In Nature's mirror you see your skin so clear and smooth, blemish-free, unmarred by ***SUNBURN*** *or wind-roughening.* But I see more than this; its delicate texture, the glow of health beneath, bringing out its fresh tint and living charm. If those friends who envy your attractiveness would just try ***Hinds Cream*** this summer they too would be glad they had learned of its wonderful restorative power. Not only will it *quickly cool, soothe and heal* sunburned skin, but also, if applied before exposure, will largely prevent this uncomfortable condition. *The skin will be kept naturally soft and clear by the daily use of*

Hinds HONEY AND ALMOND Cream

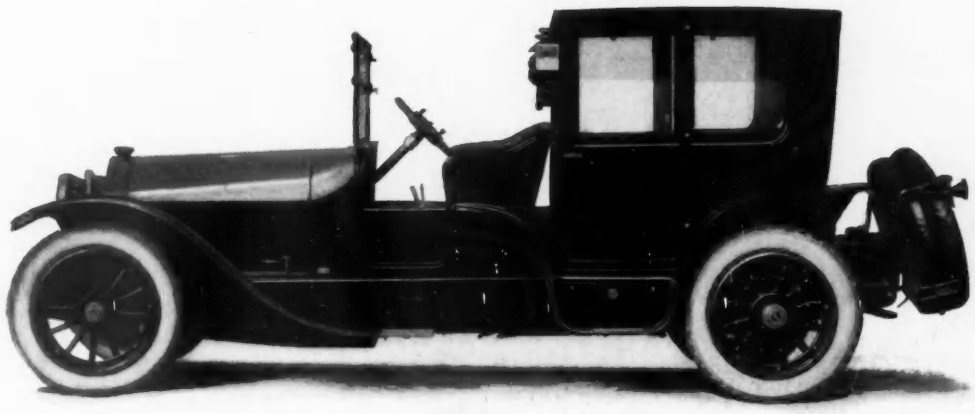
While you may be using Hinds Cream Soap that is so cleansing and always imparts a soft, refreshed effect, I am sure you've not tried HINDS CRE-MIS TALCUM POWDER, of silky fineness and exquisite fragrance—the perfection of talcs.

Many women are writing for SAMPLES. Be sure to enclose stamps with your request. 2c for samples of Cream, 5c for trial cake of Soap, 2c for miniature can Talcum Powder.

Selling everywhere, or mailed postpaid from Laboratory

A. S. HINDS
262 West Street
Portland, Maine

Hinds Cream in bottles, 50c
Hinds Cold Cream in tubes, 25c; jars, 50c
Hinds Cream Soap, 5c, 10c, 25c
Hinds Cre-mis Talcum Powder, 25c



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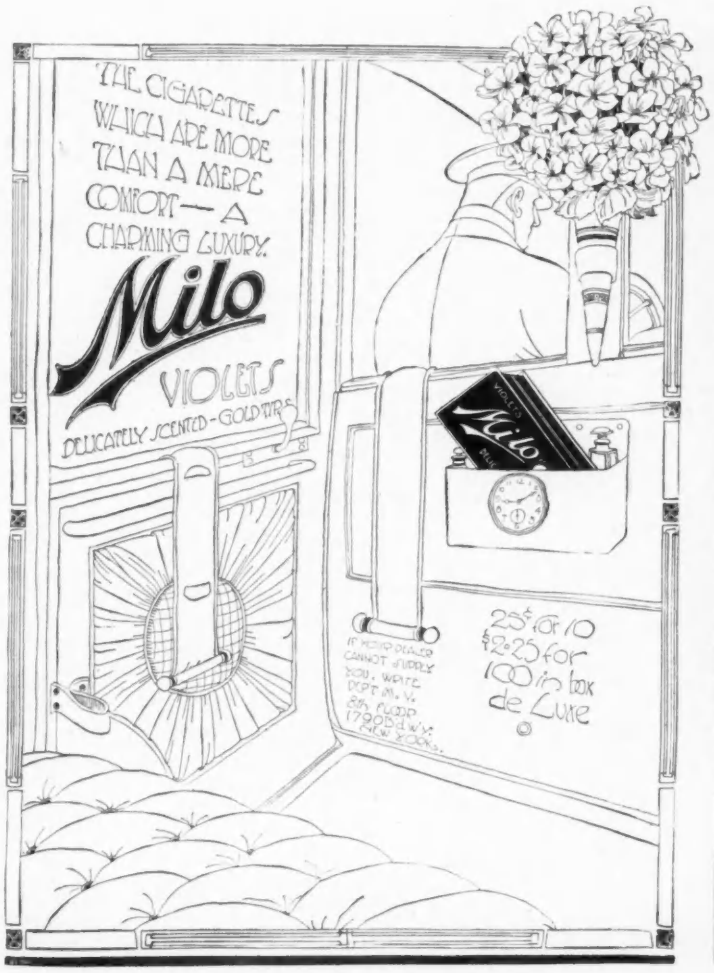
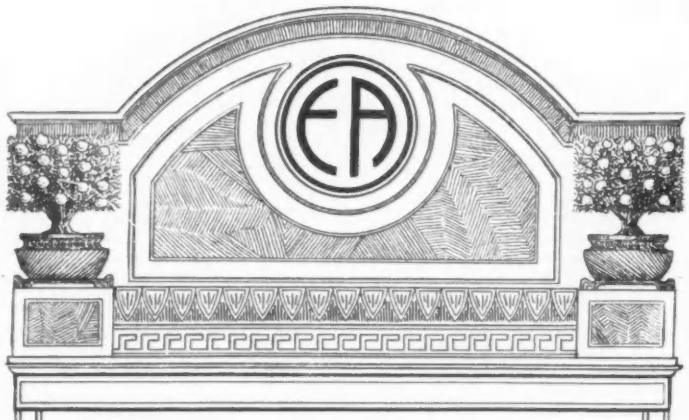
Custom Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars





"The Arden Way"

Is the Modern Way of Scientific Complexion Treatment.

THE "Arden Way" of cleansing, nourishing and improving the skin is as diversified as the way of a good doctor, a good dentist or a good trained nurse—it is an individually prescribed treatment for every common blemish of the contour and skin. It fulfills its improving mission because it is the **selected** way and therefore the practical way.

With the nourishing, cleansing, revivifying Arden Venetian Preparations, Arden treatments are irresistible. Without Arden Venetian Preparations any treatment would be futile. For example,

—if you have had a particularly hard spring, no end of war relief work and the usual social obligations, it would be a miracle if your face did not show the lines of tension and fatigue, or even a tendency to droop about the cheeks and chin. Diet? Rest? A Face Cream? Or the Arden Way, which in this case would mean treatments with the Arden Special Astringent, a magical blend of rare imported herbs which invigorates the unhealthy, sagging tissues, lifting them into place and tightening the skin. Better try the Arden Way before your face has aged irreparably. The Special Astringent is $3 a bottle.

In the case of a coarse, reddened skin with blackheads and blemishes about the nose and mouth, the uninformed woman will experiment with cold creams and try to hide the defects with powder, a combination which clogs the pores and aggravates the trouble. The woman who cares will use Venetian Pore Cream. Pore Cream purges the coarse, enlarged pores, reduces them to normal size, healing blemishes, refining the texture of the skin. It works a complete transformation, as do most Arden treatments. A Jar of Pore Cream is only $1.

The Venetian Muscle Oil will lubricate the muscles of the face, keeping them resilient and healthy. It is closely akin to the natural oils of the skin and, together with the Venetian Special Astringent, described above, makes a combination before which lines, wrinkles and deep hollows must vanish. The Muscle Oil is $4, $2 and $1 a bottle.

A perfect protection against sun and wind is Venetian Lille Lotion, a pure, medicinal liquid powder. It is astringent and aseptic, cures acne and flushing and is especially beneficial for an oily skin. It gives a lovely, natural finish to face, neck and arms and does not rub off in dancing. Incomparable for preventing and relieving sunburn and freckles. Four tints, Flesh, Cream, Rachel and White. $1 and $2.

Practise the "ARDEN WAY" at Home

You can build anew a complexion faultless in coloring and texture upon a layer of healthy supporting tissues which will insure its permanence, by daily home treatment with Elizabeth Arden's pure Venetian Preparations, of which those mentioned above are typical. If any of the above meet your requirements,

Mail Your Order, Enclosing Cheque

The preparations will be sent, carefully packed, with explicit instructions for use. Write today for a new descriptive booklet, just published, sent gratis.

The Arden Muscle-Strapping Treatments

At the Salons D'Oro, where the "Arden Way" is carried out in every detail, skilled attendants, personally trained and supervised by Elizabeth Arden, administer the Arden Muscle-Strapping Treatments. A single Treatment will make you look younger than you have in years. A course will work wonders. No charge for consultation.

Newport Salon Opens

Miss Arden's many clients in Newport will be delighted to learn of the opening of a new Arden Salon D'Oro at 194 Bellevue Avenue, Newport. Here, throughout the summer, the Arden Muscle-Strapping Treatments will be administered and the Venetian Toilet Preparations procurable.

ELIZABETH ARDEN

SALON D'ORO, 673 FIFTH AVENUE, NEW YORK
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BOSTON, MASS., 192 BOYLSTON STREET
NEWPORT, R. I., 194 BELLEVUE AVENUE

WHAT THEY READ

AN author of several best sellers has come to the defense of his craft with the old assertion that he makes what men want and "the laborer is worthy of his hire." Now there are best sellers, and best sellers. Some of fifty and a hundred years ago are still bought and read, though more are utterly forgotten. The mothers and grandmothers of present young folk bought and read "The Wide, Wide World," the very title of which stirs all the fibres of romance in thousands of men and women past sixty. Those vanishing generations read also "Queechy," "The Initials," "John Halifax, Gentleman," "The Lamplighter," and a dozen others, most of them buried beyond recovery. If a best seller has no touch of greatness, it must be sentimental, romantic, religious, crudely humorous, or scandalous. Romance is the surest way to wealth in second- and third-rate fiction; sentimentality next, religion next, humor next, and scandal perhaps last of all, though there is no better way to advertise a novel than to have it blacklisted by the libraries and excluded from the United States mail. "The Initials" went well in England and America because it dealt with an unfamiliar civilization, that of Germany two generations ago. Mrs. Southworth poured out for a quarter-century a torrential stream of romance, which flowed to all parts of this country, and settled into stagnant pools throughout the south. "Uncle Tom's Cabin," crude in art, and historically misleading, appealed to both conscience and sentiment, and had also great political significance, so that it was a best seller in half a dozen languages. "Barriers Burned Away" and four or five other books by the same author, all now utterly neglected, were religious best sellers less than thirty years ago. "The Pilgrim's Progress" has been a best seller for two and a half centuries, because it appeals on the one hand to ardent Protestants, on the other to the lovers of great prose. Writing best sellers is profitable nowadays because we have in this country the largest and most prosperous reading public any nation ever knew. The authors of second- and third-rate best sellers have automobiles, costly country houses such as used to belong to millionaires only, and richly caparisoned libraries in which the industrious owners are photographed at their carved rosewood desks in the throes of composition. It is hardly short of criminal, of course, to write a designedly vicious book for profit. It is altogether disreputable to debase art for the sake of the dollars that come from men and women who are thus confirmed in their crude taste by "harmless" sentimental or romantic fiction. If all authors strive first for the automobile, the country house and the luxurious library, and none zealously seeks to give the public only his artistic best, the literature of the nation and of the time in which art is thus sacrificed to dollars will deservedly perish.

CHILDREN OF THE DESERT, by LOUIS DODGE, whose "Bonnie May" was a successful romance of the impossible, is another tale of folk as they never were or never will be, told in such clever fashion as almost to persuade the reader to accept the whole thing at its face value. This time Mr. Dodge lays his scene in Texas, on the Mexican border, and gives us as hero such a railway worker as one encounters nowhere outside of fiction, and a heroine who is perhaps, harder for some to accept, but on the whole more probable. There are besides, "bad men," a few local great folk, a charming lady killer from the east, greasers, and others. If you accept Mr. Dodge's terms, and permit him to hypnotize you into uncritical assent, you are likely to sit up all night with his story and feel no repentance next day. The tale is idealistic in its conception of the big, clean, God-fearing hero, in the fascinating, unmoral, and softly yielding heroine. Perhaps Mr. Dodge's worst sin against good art in this poignant little story is not the improbabilities of character, but rather the over-literary tone and style of the dialogue. Had he toned this down a few pegs, made his man and his woman less elegant in speech, less philosophic in attitude toward life, all else might have been forgiven. Meanwhile he has probably reckoned well upon the persistent popularity of mere melodramatic romance. There are good and bad things of this kind, and none can rank high as literary art, but "Children of the Desert" is about as good as such things are made. (New York: Charles Scribner's Sons; $1.35 net.)

WHAT HE LEAST EXPECTED, by HOLWORTHY HALL, reads like a very long and uncommonly clever college exercise in what the professors call "narration." It is undergraduate all over, saturated with the spirit of the Harvard "Gold Coast," lit with the audacious humor of phrase and idea current in the gaiest undergraduate circles, and in its style, richly reminiscent of professorial counsel as to method and artifice. The author is never quite willing to say the simplest thing in an ordinary fashion; he is a hater of the obvious, a persistent seeker after the unexpected phrase. Unhappily his passion for the *recherché* (the poverty of the vernacular drives one abroad to find the term that shall express his method) is not always restrained by intelligent self-criticism. But there are positively clever things to outweigh these blemishes of a self-conscious style, and the story is an entertaining extravaganza told with spirit, with speed, and with the art to maintain much of the mystery almost to the end. (Indianapolis: The Bobbs-Merrill Company; $1.50 net.)

UPSIDONIA, by ARCHIBALD MARSHALL, attempts once more the old "Through-the-Looking-glass" trick of taking the hero and the reader with him out of familiar every-day land into a place of inverted ideals and customs. This time the story is told for the entertainment and instruction, not of children but of grown folk. The way to Upsidonia lies through a cave in an ordinary

(*Continued on page 116*)

SPORT FOOTWEAR

TENNIS OXFORDS
GOLF SHOES
RIDING BOOTS

J&J SLATER

415 Fifth Avenue, New York
Between 37th and 38th Streets

Shops write for discounts

For
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FOLDWARDO
The Folding Wardrobe

When in use holds 8 or 10 suits or dresses. When rolled can be carried in suit-case or trunk. Hung on the wall or door **Foldwardo** makes a closet in every room or it can be used inside a closet as a container for extra clothing, light suits and evening gowns, keeping them free from dust, doing away with troublesome separate covers. Made of washable material (samples on request). Special length for men's use.

Linen color $5.00
Cretonne and art ticking....$6.00 and $7.00

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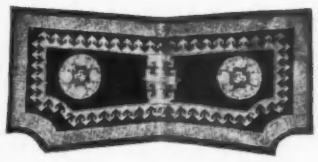
FOLDWARDO SALES CO., 248 Connecticut Ave., S. ATLANTIC CITY, N. J.

J&B J&B

Special Rugs for Summer Homes



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Scotch Art Squares in Room Sizes, $17.00 to $34.50.
Wilton Rugs 6 x 9 ft. to 9 x 12 ft. $35.00 to $78.00.
Colonial Rugs 27 x 54" to 9 x 12 ft., $1.10 to $12.00.
Porch Rugs, $2.75 to $10.50.

Jones & Brindisi
ORIENTAL and DOMESTIC RUGS
Maximum Value at Minimum Price **Craftsman Building, 6 E. 39th Street**

Tobey Hand-Made Furniture

In every piece of Tobey Hand-Made Furniture there is expressed the individuality of a skilled cabinet maker.

Such pieces will serve as cherished heirlooms for generations after ordinary furniture has fallen apart.

The inherent quality of Tobey Hand-Made Furniture assures its permanence.

TOBEY FURNITURE CO. 1856 CHICAGO HAND MADE FURNITURE

The Tobey Furniture Co.

Chicago: Wabash Ave. and Washington Street
New York: Fifth Avenue at 53rd Street

Meet the Fels-Naptha Home Maker. Sympathetic, kindly, she understands woman and her problems. This month this is her message to you:

"A house is just four walls. A home is four walls built 'round a mother. And the less time a mother needs to devote to house cleaning, the more time she has for home making."

LET'S consider what working with Fels-Naptha soap means to the home: shorter hours and better results, more leisure for things worth while.

It makes an eight-hour day of the new kind equal to a ten- or twelve-hour day of the old kind—the kind that goes with hard scrubbing and rubbing, where muscles do so much of the work.

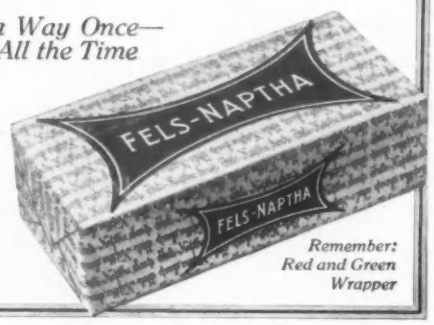
Fels-Naptha now takes the place of muscle in a million households. It will help you, too.

Suds from Fels-Naptha soap are white. They keep white clothes white. This is a white goods summer—that should mean a Fels-Naptha summer.

Fels & Co., Philadelphia

Try the Fels-Naptha Way Once—and It's Your Way All the Time

Wash white dresses at home, this way: Wet the garment; rub Fels-Naptha soap on it. Roll it up and let it soak thirty minutes in cool or warm water. Rinse; rinse thoroughly. That's all.



Remember: Red and Green Wrapper

WHAT THEY READ

(*Continued from page 114*)

limestone region of England. Once emerging from the gloom of the under-world the explorer finds himself in a land that looks like any ordinary English countryside, but he speedily discovers that its economic, political, and social ideals are not those of England, not those of any civilized community elsewhere, though the community is civilized. Here poverty is respectable and wealth disreputable. The sons of noblemen are eager to enlist as employees of the state in the most menial and laborious occupations, and servants haughtily decline to associate upon terms of equality with their employers. He that offers alms to a poor man is arrested as guilty of lawbreaking, while a thief, always a man of wealth and social importance, incurs no punishment. In this fantastic world, Mr. Marshall, who has been likened to Anthony Trollope, places his realistic puppets and manages to carry out a story with plot, incident, love, and humor. "Culbut" is the slightly modified French name of Upsidonia, a name that has a picturesque popular translation in English forbidden to ears polite. This book is good enough fooling, and in spite of its flavor of the pot-boiler, it has some lessons for the world in which we live. (New York: Dodd, Mead and Company; $1.50 net.)

THE ROAD TO UNDERSTANDING, by ELEANOR H. PORTER, comes from the publishers with the naive assurance that it "has all the sweetness, inspiration, and human appeal of 'Just David,' and is in addition a real love story"; now "Just David" was a best seller, so you know what to expect. This new story is conventional in plot and incident, romantic, sentimental, and all that "mid-Victorian" implies to the present generation. If you like sugar candy, this is just the confection for your palate. The young Bostonian of the proper set who marries the pretty girl of very different origin and breeding is a favorite with the makers of local fiction, and Miss Porter has been merciless in her study of contrasts both in the young married couple, and in another man and woman of differing social strata. The author's effects are obtained by that rather strong underscoring employed by one who suspects that the audience is a bit impervious to subtler methods. In the end the story justifies its title by a very old-fashioned romantic device, but to anticipate the dénouement would possibly spoil the book for some of its prospective hundred thousand readers. The publishers have added to the attractions of the tale four clever drawings by Mary Green Blumenschein, richly but softly colored, and charming glimpses of Boston over the roofs decorate the fly-leaves. (Boston and New York: Houghton Mifflin Company; $1.40 net.)

REFLECTIONS ON WOMAN AND OTHER IMPORTANT TOPICS

WOMAN, by VANCE THOMPSON, a little volume in a breathless style, tempts one to paraphrase a famous line of Kipling's somewhat in this fashion, "and I didn't learn about women from 'im." Mr. Thompson puts a mighty solemn face upon the whole business in a preface telling how slowly and unwillingly he has come to the writing of his book, and then gives the reader something over two hundred pages of highly entertaining matter in rather cheap style without a single original idea. He merely agrees with most of those who have thought seriously about the woman question, that women are entitled to like liberty with men, but he utterly fails to pote, what some of the most liberal of the deeper thinkers believe—that the human race will come to a somewhat sudden end upon earth, unless, as seems probable, most women who have liberty of choice decide to exercise the one high right which men can not exercise, that of being mothers. Mr. Thompson believes that he has really got rid of the superior masculine attitude toward women, and has freely accepted the humbler place in the scheme of things that all intelligent husbands sooner or later accept, but alas, he shows himself just as eager to dictate how women shall exercise their rights, as the veriest masculine tyrant ever was to deny them any sort of liberty. He would rob them of their immodest skirts, and have them dress in such fashion as plainly to proclaim themselves bipeds, and he would insist that they try as nearly as possible to take on the physical characteristics of men rather than of what he would not have us call the "gentler sex." The old Adam will come out even in the masculine feminist, and the innocent Mr. Thompson, in suddenly proclaiming to the world the knowledge new to him, but getting a bit old to some of us who have followed the trend of radical thought, graciously hands down the message to the sex which he professes to regard with awe and something like apprehension. As a compendium of modern radical thought on the woman question Mr. Thompson's book has some value in spite of an annoying style, but if he really thinks he is getting on the band wagon in time to share in the glory of the approaching victory, he may be sadly disappointed. The best single utterance in the book, though it is entirely without originality of thought, declares: "The sacred bond between the male and the female is love and if you put anything else in its place, you are creating psychic and physical degradation, no matter by what name you call the relationship," which is a cumbrous way of saying that neither prayer of priest nor word of magistrate can hallow a loveless marriage. (New York: E. P. Dutton and Company; $1.25 net.)

THE HUMAN DRIFT, by JACK LONDON, illustrates once more that not only the evil that men do lives after them, but also the less than their best, if they happen to be authors, is apt to be published after their death by publishers eager to reap a harvest from almost any kind of seed. This little volume certainly does not show the brilliant and highly sensational Jack London at his best. It is a miscellany not particularly true to title, a working up of things that the author would perhaps not have woven into consecutive matter had his waning strength not prevented him from going forth in search of new things. The opening essay, which gives title to the volume, deals brilliantly though unconvincingly with a subject that always had its fascination for the author, primitive man and his evolutions into a higher self through struggle and bloodshed. There is more of the old Jack London, who was the young Jack London, in this essay than in aught else that goes to make the volume. "Small-Boat Sailing" is another congenial subject that the author handles with capacity. There is an intelligent estimate of "Dana's Two Years Before the Mast" in an essay that would be the better for a little of Dana's simplicity. "Nothing That Ever Came to Anything" is a dull narrative of actual experience, illustrating the mañana habit of Latin-America. Two playlets finish the volume. (New York: The Macmillan Company; $1.25 net.)

VIRGINIA VILLAGE, by E. S. NADAL, is, in effect, a volume of reminiscent essays with an autobiographical introduction. Mr. Nadal is probably the only Methodist preacher's son ever to serve as the Secretary of the United States Legation at London. Perhaps less alien to his origin is his passionate love of horses. His autobiographical matter is often trivial, as the garrulity of a man

(*Continued on page 118*)

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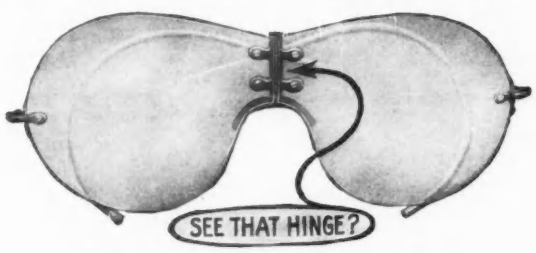

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WHAT THEY READ

(*Continued from page 116*)

well on toward old age, but elsewhere in the volume is much vigorous and interesting matter, perhaps of earlier origin than the autobiography, marked by no great virtue of style except simplicity. It is interesting that Mr. Nadal's touch with the great world abroad did not serve to taint his genuine American democracy. He has some good stories to tell of the distinguished men whom he met in London, and they are told without the slightest sign of egotism or snobbishness. Mr. Nadal, however, is more at home in his native land than in Europe, and his best matter in this genuinely interesting and significant volume is that dealing with various aspects of Virginia, Kentucky, and Texas. Those who love horses better than automobiles will take joy in Mr. Nadal's many discussions of the horse. There are interesting impressions of Lincoln and Lowell; there are singularly pleasing accounts of journeys in Virginia, and there is a delightful closing essay about Virginia women. Mr. Nadal has made a book of unusual flavor. (New York: The Macmillan Company; $1.75 net.)

IDLE DAYS IN PATAGONIA is another of those long neglected and at length revived volumes of W. H. Hudson, the Englishman who loved the south-temperate zone of this continent in the days when much of that vast region was pampas and forest, almost vacant save for savage aborigines, or a few white ranchers and their cowboys. There may be room for a difference of opinion as to the artistic value of Mr. Hudson's fictional stories cast against the background of wild Argentina, but it is hard to believe that any intelligent reader with a sense of style and a feeling for life in the open can fail to find such a book as this delightful. The author, who was shipwrecked on the coast of Patagonia, whither he was journeying with intent to study the birds of that wild country, puts into this book not only a good deal of rare charm and interest about the objects of his search, but far more about the scattered inhabitants, the beasts and serpents, the scenery, and along with this, delightful fancies and intelligent comment based upon what he saw, heard, and felt. The wild cowboy's scorn of eye-glasses gave place to delight in them when accident proved to him that his failing sight needed just the lenses used by his civilized acquaintance. There is a quaint and significant chapter on eyes not immediately concerned with the author's explorations is Patagonia. There is another on the "exiled dogs" of that region; there is another on the perfume of the evening primrose, which he found growing wild on the pampas. Best of all, however, are the lovely passages expressing the author's delight in bird song, in the loneliness of the wild, in the delicious coming of what Whitman so gloriously calls the "rosy and elastic dawn." This is a book to treasure against those lonely days and nights that give one the excuse to forget all else in yielding oneself to the charm of a man who saw and felt as few see and feel, and had the art to put himself and his emotions into unpretentiously beautiful prose. (New York: E. P. Dutton and Company; $1.50 net.)

EMPIRICISTS DISCUSS THE WAR

AMERICAN WORLD POLICIES, by Walter E. Weyl, embodies a score of essays grouped under special topics, but all in more or less relation to the world war and its consequences to ourselves. Mr. Weyl is neither pessimist nor optimist, but rather a hopeful if somewhat skeptical experimentalist, to use a gentler term than empiricist. He sees with President Wilson that we must take a share in any future world war that may come; he hopes with President Wilson that our influence as a party to the present war may be effectual for the promotion of "economic and political integration" throughout the world, the expression or the implication in every important recent utterance of the President, and shining all through his war message of early April. In the opening group of essays Mr. Weyl recognizes our easy optimism as to our ability to keep out of the European conflict with its dark diplomacy and frequent threats of war, and our inability to maintain hereafter the isolation of the part. Imperialism, by which he means the constant effort of a nation either through war or peaceful penetration, to extend its influence and dominion, he discusses in seven chapters. The chapters on economic internationalism show the author in his most liberal and hopeful mood, as his discussion of the world's food problem seems to indicate his somewhat narrow politico-economic limitations. The book has much significance at this moment: it may seem both better and worse after the present war is over. (New York: The Macmillan Company; $2.25 net.)

THE WAR AFTER THE WAR, by Isaac F. Marcosson, is one of those hard, glittering, business-like books, by a square-headed, definite sort of person, free from illusion, whom the idealist finds unendurable, but whose ruthless philosophy is worth reading if only that it may be refuted. Mr. Marcosson thinks a trade-war will inevitably follow the war of gun and bomb and bayonet, and that we shall be as little prepared for the one as for the other. Every protectionist will agree to this notion, and every free trader will reject it with scorn. Perhaps the most helpful chapter in the book for the American business man is that concerned with our blundering stupidity in attempting to extend trade with France. We have shown a similar stupidity in our dealings with Latin America, and in the case of those neighbors on this continent we have added to stupidity the unpardonable discourtesy of unconcealed contempt. A good deal of Mr. Marcosson's book is given up to a eulogistic biographical sketch of Lloyd George, a portrait of whom forms the frontispiece, and there follows a brief chapter in praise of General Joffre. Mr. Marcosson's book smells a bit too strongly of the stock exchange to be a sweet savor in the nostrils of those who prefer some other highways to Wall Street. (New York: John Lane Company; $1.25 net.)

SONG

A LONELY FLUTE, by Odell Shepard, has one quality rare in current verse, rare in verse or prose of any period,—pathos untainted with sentimentality. Mr. Shepard attains his pathos without apparent effort so that it comes with a surprise upon the reader, like Rawdon Crawley's terrified contrition when he bumps his child's head against the ceiling, or Becky's enforced admiration of Rawdon when he chokes Lord Steyne. Other qualities, the common possession of poets, great and small, Mr. Shepard also has, as for example, feeling for nature and a happy phrasing of its loveliness, though not quite the happiest and most condensed. His lyricism is agreeable, though again not quite the perfect marriage of sound and sense now and again vouchsafed to the greatest lyrists. A characteristic poem, and one that happily fixes in words what all imaginative persons feel at sight of a sail off coast in the edge of the night is that entitled "Nightfall." "Housemates" ends with a poignant touch, as also "The Watcher of the Skies," but both of these savor of that unhuman, not inhuman, something that comes to us from contemplation of the starlit heavens. The pathos of "Birds of Passage" is truly human.

(*Continued on page 120*)

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WHAT THEY READ

(*Continued from page 118*)

Perhaps Mr. Shepard could come nearer than most of our brave young poets to catching the wild sweet connotation of the far "honk" that falls from the scarce seen "V" of the migrant geese amid the downy dusk of the evening sky. "Orioles" has much of the best that Mr. Shepard can give us, though it lacks his rarest quality. This little volume is distinguished above most current verse for the very reason that it makes no presumptuous pretention to "newness" of form. (Boston and New York: Houghton Mifflin Company; $1.25 net.)

THE BROKEN WING, SONGS OF LOVE, DEATH, AND DESTINY, 1915-1916, by SAROJINI NAIDU, comes from India accompanied with the praise of other volumes by the same author from the mouths of Arthur Symonds and Edmund Gosse, and an enthusiastically written publisher's notice on the carton. Since India has a population of nearly 300,000,000, of whom no small percentage write poetry, the occidental world of critics and readers must be a little cautious in holding out encouragement to these exotic verse makers, for they are amazingly prolific, as one may guess from the output of Tagore, and the price of print paper has become a fearsome thing. The chorus of not too discriminating praise for oriental verse has put occidental critics into a perfect shiver of uncritical alarm lest they neglect some one of the unsuspected great masters suddenly sprung upon us from Bengal, Ceylon, or Calcutta, and the reading public is in imminent danger of making this strange and sometimes cloyingly sweet outpouring of the east a mere fad. The woman who writes this slender volume uses the English language as if it were her own vernacular, but reflects in her verse the ideals, scenery, flora, and fauna of India. Since "gulmohurs," "champaks," "molsari," "neem," "pipal-trees," "sirisha flowers" mean naught to most occidental readers, the poet loses some of her effect in employing such terms. She has, however, a really brilliant technique, above that of most contemporary poets in these parts, and when she writes of Indian patriotism she feels or simulates an impressive passion. It remains to be said, however, that almost any poetess of recognized quality on either side of the Atlantic could have written most of this volume after having become acclimated to India. There are beautiful things here, but there is nothing great. Here is one of the lady's best stanzas:

"An ox-cart stumbles upon the rocks,
And a wistful music pursues the breeze
From a shepherd's pipe as he gathers his flocks
Under the pipal-trees.
And a young Banjara driving her cattle
Lifts up her voice as she glitters by
In an ancient ballad of love and battle
Set to the beat of a mystic tune,
And the faint stars gleam in the eastern sky
To herald a rising moon."

(New York: John Lane Company; $1.25 net.)

AFTERNOON, by EMILE VERHAEREN, translated by CHARLES R. MURPHY, contains thirty of the Belgian poet's love songs, a cycle of rare beauty. Mr. Murphy has triumphed over the difficulty of putting a poet of high rank and subtle significance into alien verse, though his triumph is a little tantalizing, for one reads most of the time with a sense of the faint mist that interposes between the poet and the reader by reason of the new medium, which of necessity can not be truly transparent. The feeling is here, however, and there are perfect lines that seem to give us all that the poet sought to convey. Water, whether falling in dense skeins of dark rain, or moving itself gently in the garden lake beneath the breeze, plays an important part in the decorative effect of these poems. The pure passion of these verses few poets have compassed, and there is nowhere the touch of the unwholesome or of unleavened fleshliness. Again, the living realism of the garden pictures softly bodied forth is one of the loveliest incidents of the poems. One has the sense of looking as a privileged spectator into a jealously enclosed little eden, odorous with rose and lily and violet, delirious with blooming color, visited by soft airs, soothing rains, nourishing sunlight, and inhabited by a pair perfectly mated,—a new glimpse, as it were, of the first parents before the "fall." Here are three stanzas of poem No. XII:

"It is the pleasant hour when lamps are lit;
Calmness and consolation over all;
The silences so deep that one could hear
A feather fall.

It is the hour when the beloved comes,
Like to the sweetly soft and low
Wandering mist upon the breeze,
Sweetly slow.

She speaks no word at first—and yet I hark,
Hark to the soul of her, surprise
Its gleam and dark,
And then I kiss her eyes."

(New York: John Lane Company; $1 net.)

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THE HIGH CEREMONIAL *of* MARRIAGE *in* NORWAY

(*Continued from page 61*)

was much admired, but it was unanimously repudiated as wedding raiment. We progressed through more and more festive garb, until I began to realize that in Norway the hour has nothing to do with the formality of dress; it is the greatness of the occasion, whatever the hour, which here governs correct attire. At last, a *grande toilette* of white tulle caught with fine strings of pearls, with an overskirt drapery of soft white velvet folds and the further recommendation of a long train, was unanimously acclaimed as befitting the wedding. The very idea of donning it in daylight made me tremble, but it would be daylight at night, too, so I decided to hold my breath and see whether a mere American could retain any vestige of charm when appearing in broad daylight in formal evening costume.

Then came the real feast, for these girls unpacked for me the old trunks stored in the attic for many years, and from them came such quaint garments, all of depressing gravity but beautifully embroidered. There was their mother's wedding-dress, all stiff prim flutes and plaitings of Swiss muslin, with a great fan-shaped train with set draperies flouncing into a perky bustle at the top and a severe bodice lined and boned and retaining a very distinct shape of its own. We had the same styles, I suppose, for in Civil War daguerreotypes I am sure that I have seen the very image of that dress, so very demure, so very dignified, and so artificially exacting of the wearer. I wonder that its tyranny was ever accepted in Norway.

Finally, from a case all by itself, came a wonder of elegance, a peasant's wedding-dress of olden days, yet not so olden either, for it retired from active service only in this generation and came into the possession of the father of these new relatives of mine through his taking over some government office. The material must have come from Spain (I find so much that is gorgeous and that the Norwegians consider beautiful has come from Spain), for it was a satin brocade of such elegance in design and richness in coloring as was never made in Norway, and it was of a weight actually to stand alone. The soft surface was divided by broad silver stripes into an effect of panels that supplied a ground of royal blue, from which flower baskets in riotous color stood forth in high relief. Of course, this costume was of far greater grandeur than those worn by people of the nobility at the time in Norway (at that time or to-day, for that matter), and its final effect was enhanced by an underguimpe of sheer linen with a collar and cuffs of finest needlework. The fashioning of its gores, ingenious devices for altering and adjusting its dimensions, would seem to have taxed all Paris to design, for this costume belonged to no one bride but was an affair of state, rented for the great occasion by successive brides, year after year. Of course, only the richest brides might procure the use of this dress, as it rented for the sum of twenty crowns, which went to keep up the costume.

THE GATHERING OF THE CLANS

The practicality of thus securing a wedding gown is typical; the "immediate reality" about everything is the most striking characteristic of Norwegian life; it is in the very quality of the Norwegian atmosphere. Every detail remains sharp and clear cut, no matter how powerful some vast amalgamating experience may be. Nothing blends; all remains distinct and compelling. The three days of the wedding have no crescendo sweeping all the eddies into one current; rather, the experience frames itself into a brilliant mosaic with nothing suppressed.

On the Friday preceding the wedding, we again disposed ourselves and all our baggage, with the additional company of two cousins and one uncle from this last house, in a little steamer that took us to the end of the lake. Here we were joined by many others of this family flock, collected from Larvik, Christiania, Bergen, and Molde, as well as from Sweden and Denmark. With them was the bridegroom himself, so handsome and so distraught, with all his cares remembered and commissions forgotten. As soon as we were settled in the train, he undid his collar and shirt front, collapsed like a swooning Lou Tellegen, and gave himself over alternately to nonsense and despair. As no one of the now extensive party was willing to be separated from the others, we were all packed into one enormous compartment all the way to our destination of Elverum, and the result was a true confusion of tongues, for each member of this tribe was like a steam-roller in himself and without the slightest notion of subordination.

A DENSELY MARRIED POPULATION

The arrival at Elverum was no anticlimax, for there were more of the *soskinde*, who had come by motor from the far north; then, of course, there were all the *soskinde* of the bride's household there to meet us; altogether, they made a gay assortment of wedded ones. This must surely be the most densely married population on the globe.

A long row of little phaetons hitched to little ponies awaited us at Elverum, and into these tiny vehicles we were dealt, two by two. The result, to my untutored eyes, was amusing to a disgraceful extent, for the people were so big and the beasties so small that I had much ado to hide my mirth.

We arrived at the bride's home, and alighted directly across the green from her house, at a hotel which had been engaged entire to house the family of the bridegroom, and no boarding-school on a lark could compete with the fun and merriment. It was really a beautiful place in itself, this hotel, and the rooms had been further embellished with beautiful linen and real lace, flowers, candelabra, and lingerie pillows from the private houses. My rooms seemed a spacious, delft blue, padded silence, deeply upholstered on every surface. Even the bed, which evidently began life with a brass framework, was richly upholstered with blue silk, like a divan, and the great down puff was of the same material, with an elaborate sheet turned down over it and buttoned securely like a crisp cuff. But, alas, I saw my room very little, and my memory of it is blurred into a sort of whirling spray of haste and dizziness, with vivid blue and white breakers seething around me. I leave to the imagination the "high jinks" which can be thought up by a whole hotel full of one family, who, now once more reunited, forgot the intervening years and knew that they were grown up only by the freedom that maturity gave them to play pranks they never would have dared to perpetrate when they were small.

In the formal part of this hotel, on the first floor, was a series of small dining-rooms, in which were served the dinner that night (Friday) and the breakfast, tea, and supper of Saturday and Sunday, while on the second floor was a huge banquet hall reserved for the wedding-dinner on Saturday. Dinner Friday night was an avalanche of hospitality, and each man was provided with a consignment of cigars and cigarettes to last the three days. We all played games on the green until bedtime, and that, also, was a lark in

(*Continued on page 124*)

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THE HIGH CEREMONIAL *of* MARRIAGE *in* NORWAY

(*Continued from page 122*)

itself, for the groom and his groomsmen came serenading everyone, and at the end they all came in to say good-night. Such crazy children. I shouldn't have liked it at all if I hadn't been tipped off beforehand, by some one who evidently had doubts of my sporting blood, so that I had all my properties called for the scene, and was arrayed like Du Barry awaiting the court, befrilled in all the most un-Norwegian furbelows I could assemble. The bridegroom looked distrait, however, with eyes seeing nothing, and I realized how long it would be before normal peace would be restored to his dear naïve soul, —so long-drawn-out are Norwegian weddings.

THE WEDDING-DAY

The wedding-day dawned clear and beautiful and warm, so that for breakfast I could wear a real garden-party costume of lavender organdy and lace, and for once I had something that was really admired,—a garden hat of violet straw that hung on the arm by its streamers, like a basket, and could actually be used as such for gathering flowers and berries. This was admired because it was understood, and was called *practisk*, a word which signifies a combination of "convenient" and "ingenious." Nothing is considered interesting for its beauty alone in Norway; it must have a usefulness, a pragmatic, efficient excellence; in fact, that is its beauty, that constitutes its charm to the Norse mind.

We spent the morning gathering greens for the church and doing little errands at the village. At noon there was a sort of grand high tea, of which we partook all together, and then followed the mysterious silence which shrouds the dressing hour preceding a great festivity. It was indeed a strange sensation to deck myself in draperies of white tulle and velvet in the afternoon sunlight, but the excitement of all the other preparations going on under the same roof penetrated to me like a mystical intoxication and lent a certain glow to the performance. The men, who were awaiting us on the veranda when we came down, were all in full dress, and we drove to the church in the same quaint little equipages of the day before, with a stolid peasant up on the coachman's box. The church was my first experience of a Lutheran service of any kind, and it came as a surprise to find it so ritualistic.

THE LUTHERAN CEREMONY

The two families occupied half of the nave of the church, and the galleries and outside aisles were filled with townspeople and peasants from all the valley round. We entered in order of age, two by two, marching all the way up the aisle so that all might observe us thoroughly; this was quite a trial in itself and made us feel very much a part of the rites. The two old mothers knelt in the chancel, one at either side of the altar, and seemed part of a picture, with their white lace caps and bowed heads. It was something new to me, this unconscious pageantry, unrehearsed and naïve instead of fancifully conceived and theatrically executed, and it gave a strange sense of a substantial richness of life.

The altar was superb; behind it, rose a vast painting of Christ performing the miracle of the wine at Cana; against it, framing it, were the myriad points of light of great candles in marvelous candelabra of massive silver and jewels, such as one might imagine in the Vatican. The draperies of the altar were of deep wine colored velvet, over which magnificent lace stood out in snowy relief. Flowers formed a drift of the same snowy whiteness along the railing, and from the foot of the altar down over the chancel steps was wonderful silvery fur, deep and shining, with a border of silver fringe. Then there was the priest in his heavy vestments, looking for all the world like a medieval courtier, with his pointed beard and great ruff.

The wedding party entered with great solemnity. The bride was of a real fairy type, (the only one I have seen in Norway), as frail and ethereal as a dream shape in her tulle draperies, with a wreath of vivid green myrtle around her golden hair. Everyone wept after the entrance, for there was a long wait with nothing else to do, and the great organ was too much for any nerves. Then the minister embarked upon a long monologue which recounted the responsibilities and tribulations of marriage; he read everything ever written about that cursed estate, and ended with the conclusion that it was ordained of God. My limited knowledge of Norwegian did not grasp the dire significance of his words, of course, and, as they were delivered in a sweet and gentle voice, and with an almost humorous twinkle in his eye, I remained fairly happy among the saddened throng. After this was over the general atmosphere lightened, but the ceremony itself was very long and thorough; there was nothing precipitate or breathless about it, as with us, and it bore the unmistakable and unforgettable stamp of permanency.

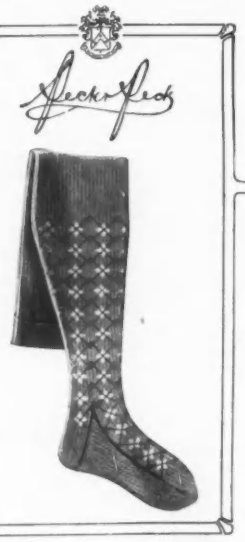
A SIX-HOUR BANQUET

At the end of the ceremony, we drove to the banquet hall, and an imposing sight it presented; the great sombre room, all of wood with walls and ceiling of heavy beams, was draped in soft silk Norwegian flags and lighted with torches. The table formed a horseshoe around three sides and in the middle, the bride and groom sat in state. How shall I describe this feudal banquet? I can not spell the names of the foods, and the quantity can best be expressed by saying that the feasting lasted continuously from a little after five until eleven, with a soft pearl-like daylight persisting the while, like a fleecy enveloping fog, forming a background to all the guests, while their faces were lighted by multiple candelabra at every fourth place the whole table round. No scene could have been more radiantly beautiful or more thrilling, more virile in its color or psychology; indeed, even if one closed one's eyes, the effect of volume was only heightened, for this is a land of male voices. All of the speeches, toasts, drinking songs, and cheers, were by the men, and not one woman raised her voice in all that vast assembly; each plied her silent concentrated toasts to all in turn.

At the end, the most distinguished and impressive member of the family read aloud the telegrams of congratulation that arrived during the banquet, to the number of one hundred and seventy-eight. And strangest of all, as we left the hall of revelry (so high is the voltage of the individual Norwegian), not one face showed the slightest trace of fatigue. The men arranged themselves in groups on the green, according to their college years, and sang beautiful richly harmonized music, while we dressed for the dance. Twilight was gathering, and by twelve o'clock it was really dark enough for the brilliant ball gowns. Strange paradox it was of feudal environment and of atmosphere and costumes modern even to the detail of a modish hair-dresser, come up from Christiania especially for the occasion of the wedding.

One of the women came in when her toilette was complete, to chat with me as I dressed. I spoke of the strangeness, to me, of the male predominance at a

(*Continued on page 126*)



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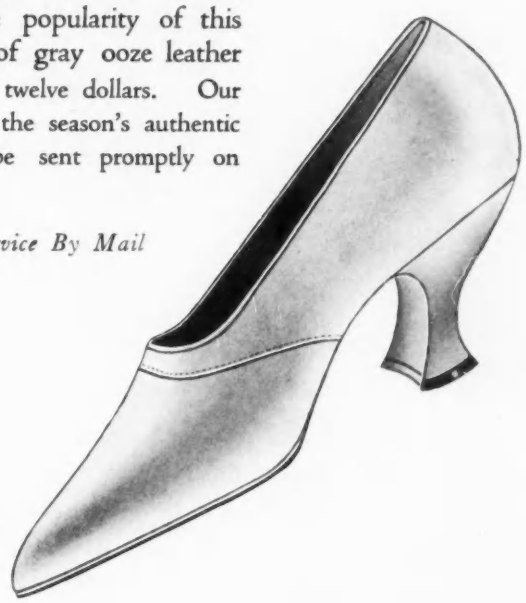

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THE HIGH CEREMONIAL *of* MARRIAGE *in* NORWAY

(*Continued from page 124*)

wedding, of all events so much the province of the bride.

"Oh, but her brother spoke for her," she said.

"Yes, and for yourself, would you be satisfied with that?"

"No," she admitted, "of the feelings and emotions I have," here she made a heroic gesture of deep sentiment, "had I twice as many brothers as I have, none of them could speak for me."

"Do you think these deep feelings should be expressed?"

She hesitated, "Well, perhaps not,"—at last.

"They would not be understood."

"Not by the women?" I asked.

"Oh, the women! The women understand without expressing themselves."

This silenced me for some moments, and I watched her richly colored face with its heroic and primitive expression, so charged with a certain smoldering quality under all her calmness.

"Do you think you give your men a chance?" I asked.

"It certainly sounds as if they were given a chance," she flashed a resplendent smile. "It is lovely to hear them sing."

"I meant at understanding you," I insisted.

She waited a long time. "I do not think it possible," she smiled wanly and then very amusingly added, "I have a theory that perhaps they would not sing so well."

She chose for me a dress of vivid gold, which proved to be a good choice, as the splendid decorations and ribbons worn here and there by the old men and the scarlet coats of the young military officers formed a gorgeous setting. The ball consisted largely of folk dances, in which all, young and old, took part. At three o'clock, a candle-lit supper hailed the dawn, and it proceeded with—most unusual of all—old, old folk lore and ballads, sung as solos, one after the other, by these stalwart young Vikings. It was amazing to see each one standing alone and fearless, without the slightest self-consciousness before all those eyes, and I have yet to see one refuse to sing when he is asked. But, of course, the eyes that gaze at him are unconscious, too; the song and the voice and the singer are a part of the community's soul. Here, again, I am struck by the strangely high amateur standard in this land of Norway. It is an absolute ritual of life, the speech of the people; in fact, a professional standard holds an insignificant position relatively. But no woman, it must be remembered, raised her voice in all this. Thus ended the wedding ceremonies, and we all slept like a fallen army. J. P.

AS SEEN *by* HIM

(*Continued from page 65*)

that not a single button be unbuttoned, and that the hat be worn with the brim horizontal to the ground.

However, Plattsburg and these summer camps may be regarded merely as articles de luxe; the real thing is so very different. In the Spanish war, those of our boys who went to Cuba and saw active service, pined for the very necessities of life in a terrible summer climate, and there was no time for "dolling up" or playing soldiers. There was a taste of this also on the border last summer, when the rough life took the starch out of our soldiers, who were all too unused to primitive conditions. The chief dangers in camp life arise from bad sanitation and the change of diet. Typhoid is one of our most dread enemies, and the drinking water is frequently bad. But at the regular training camps, there is nearly every modern convenience and luxury, except perhaps steam heat, which one does not need, and private baths. There is a touch of savage in most of us, and even in times of peace, we delight once in a while to return to the primitive. To be a consistent rookie, one must smoke a pipe whenever it is possible. The men in the trenches crave for tobacco and for sweets, principally chocolate, we are told. An American woman cleverly hit on the idea of sending chewing-gum to Tommy Atkins and the *poilu*. Chewing-gum means more to the men in the trenches than we who look upon its use as a plebeian habit, can realize. I should advise, also, the purchase of several of the little manuals concerning the service on land and sea. I believe these can be had for twenty-five and fifty cents each, and include "Flags and How to Fly Them," a subject which, even in times of universal peace, is fascinating because it embraces so much of international etiquette which is not generally known.

We should pay some attention to dress, even if we are to face a crisis. We must eat, and we must clothe ourselves. If we are in Rome, we must do as the Romans do, and for those who are at present civilians, the adoption of military uniforms or naval, would only make us appear jackdaws borrowing peacock's plumes. I was amused to see the top and pot hats with bowl brims come into vogue about Eastertide. Last year, a friend, who wore a derby built on this block, wore it only once, the day he landed from England; it made him so conspicuous that he at once went to an American shop and bought himself a proper hat. By this time, the straws are in full bloom, although more men than usual will cling to soft felt hats as long as possible. The bow ties are in striped light silks and pongees and are in consequence rather gay, as there are many variations. Foulards for summer wear still hold their own. Although I do not care for bandanna handkerchiefs, I wore, one summer in the country, some bandanna bowknot ties in reds and yellows. They are gay, I confess, but always smart. My summer costume for the country, except on special occasions, is an unbelted golf coat and white flannel trousers. I really approve of white flannel suits. The only objection I have to the much-liked pongee suit is that even the best of them lose their shape so soon. Even if one has a good man, the constant pressing will be too much of a strain. One can imagine the damage done. Good clothes will always take their shape if hung properly, just as good boots never wrinkle if put on their trees and kept there when not in use.

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OLIVE CREAM
SOCIETY'S COMPLEXION CREAM

SEEN *on the* STAGE

(*Continued from page 77*)

in the elaboration of vulgar, cheap, and trivial material.

THE MORNINGSIDE PLAYERS

The Morningside Players deserve to be commended for their second production of the season, which was shown at the Comedy Theatre on April 22, 24, and 25. The program was made up of four one-act plays, all of which had been composed by special students at Columbia University; and most of the acting was contributed also from the student-body of this institution. Through the efforts of a little group of people led by Mr. Hatcher Hughes, our largest university has found a voice in the concerted theatre of this country.

The first item on the bill was a sketch of character, called "Hattie," by Elva De Pue. A working-girl who had no child and who had lost her only immediate chance of being married was shown in contrast with another working-woman who had a baby which the heroine pathetically envied. This piece was followed by a comedy called "One a Day," by Caroline Briggs. The scene was set somewhere along the western front of the Great War; and the characters were an Irishman, a Cockney, an American, the Prince of Wales, and the Crown Prince of Prussia. The author exhibited a situation which suggested many clever sallies of amusing satire.

The third play was "Markheim," an adequate dramatization by Zillah K. MacDonald of Robert Louis Stevenson's impressive story; and the fourth item was a comedy by Elmer L. Reizenstein entitled "The Home of the Free." All four of these plays have been published in a single volume, by Frank Shay and Company. They are worthy of being read, not merely because of their intrinsic interest, but also because of the indication which they give of the knocking of a younger generation at the door.

The acting of all these plays was adequate; and the occasion was distinctly creditable to Mr. Hatcher Hughes and to The Morningside Players.

MR. AND MRS. BARLOW

An unusual type of entertainment was offered at the Punch and Judy Theatre on the afternoon of April 12 by Mr. and Mrs. Samuel L. M. Barlow. Mr. Barlow, —who is a son of City Magistrate Peter Barlow, a well-known figure in New York society,—is a musical composer, and Mrs. Barlow is a *diseuse*. Mr. Barlow played several of his own compositions, and Mrs. Barlow recited many poems, both in French and in English. Several of her recitations were accompanied at the piano by incidental music composed and rendered by her husband and collaborator. Mrs. Barlow is endowed by nature with an excellent ear, and she has been thoroughly trained in the French school of recitation. Her reading is singularly beautiful. She is more successful in her French than in her English numbers, because she shows a tendency to read the English language as if it were French. Her facial expression is luminous and natural and unselfconscious, but her gestures are a little angular and jerky and constrained. Mr. Barlow, in his compositions, shows an appreciable gift for melody; and he plays them with spontaneity and ease. Considered all in all, this joint recital by Mr. and Mrs. Barlow afforded a great deal of unusual delight to an æsthetically minded audience.

Sarony

Marion Davies is just as easy to look at and listen to as ever in "Oh Boy!," the musical comedy that simply can't stop being a huge success

"HIS LITTLE WIDOWS"

"His Little Widows" is described, on the program, not as "a musical comedy" but as "a comedy with music"; and the implied distinction bids fair to become notable in the near future. This piece might be acted as a "straight" farce; for it is constructed with unusual coherence. The fundamental fabric has merely been embroidered by the interpolation of songs and dances and musical ensembles, each of which is reasonably motivated. The play, which was written by Mrs. Rida Johnson Young, is not particularly clever, and the lyrics, which were contributed by William Cary Duncan, are not unusually brilliant; but a critical observer was astounded to discover the mere fact that the play had something to do with the songs and the songs had something to do with the play. Any evidence of sanity in a "musical comedy"—or even in a "comedy with music"—is so unusual as to require celebration. The music, composed by William Schroeder, is rather anæmic and thin. The scenery is adequate; the gowns are very ugly; the singing is commonplace; and the stage-direction is conventional.

"His Little Widows" would scarcely be worthy of consideration, were it not for the indication which it gives of a tendency toward the stricter standards of construction which are commonly respected in the type of farce that is acted without music. As the tired soldier said upon the battlements of Elsinore, "For this relief, much thanks."

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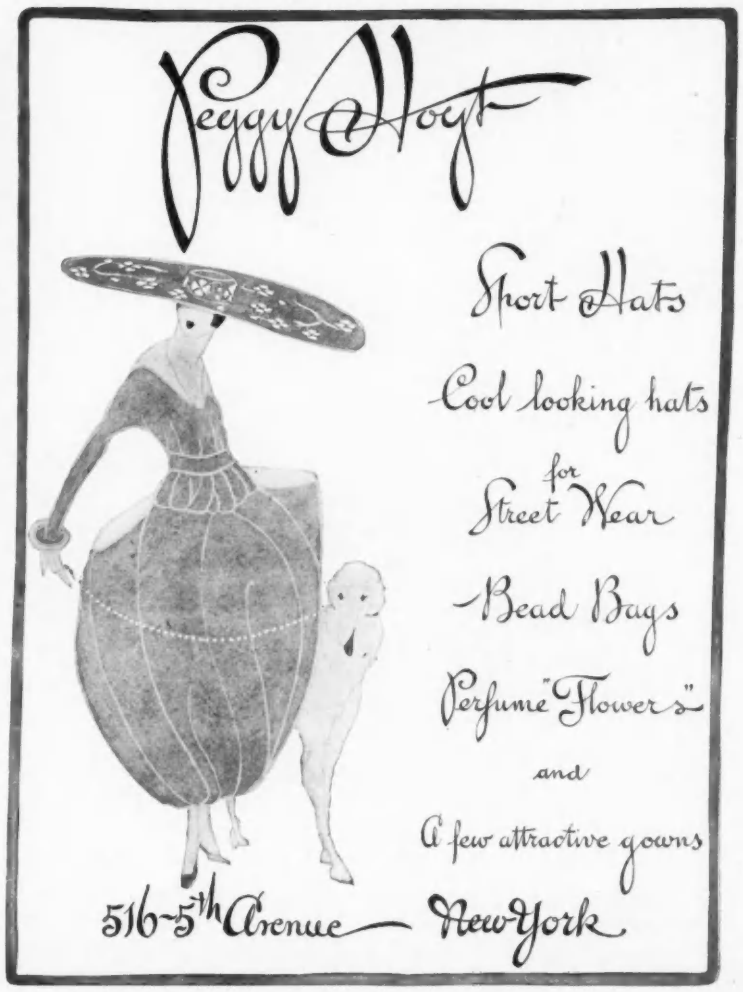

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A R T

(*Continued from page 73*)

A stranger in a strange land was Nan Watson's "Child with the Primroses," a fresh sketch which afforded one of the few pleasant moments to be enjoyed in the exhibition of the Independent Artists

Artists has gone, it may be possible that to the independent artists an exhibition jury still looks the part of the heavy villain. There is, however, no possible doubt of the fact that the great American public (including the critics), who have walked the weary miles of paint-covered canvas that filled the Grand Central Palace, visualize a jury with shining halos behind every head. Never had we realized the protection to eye and brain which lay in the eliminating hand of the jury. Beyond refutation by their strongest supporters have the Independent Artists proved that, as Mr. Royal Cortissoz well says, "the problem of American art is not space, but art."

THE FALLACY OF THE INDEPENDENTS

The fallacy of it all would seem to lie in the attempt to establish an exhibition on the order of the famous "Salon des Réfusés" in Paris, through which the great Barbizon men first won public recognition, when, as a matter of fact, there is no analogy between present art conditions in America and the art conditions which prevailed in Paris about the year 1830.

In France at this period, the classicists, the followers of the traditions of the great David, himself but recently dead, possessed a dominance over art which can hardly be imagined in this day and country. Not even a hearing was accorded to art which ignored the classic formulas. Conditions here are quite the opposite of all this. Our galleries show and many of our magazines reproduce the wildest works of the wildest modernists. Publicity is showered upon them—the wilder the work, the greater the publicity—until it is perhaps not strange that our young artists have come so to mistake publicity for fame.

Proof that a showing has not been denied to these painters may be clearly seen in the lack of novelty presented in the Independents' exhibition. The "Armory Show," of four years ago, sounded a definitely new—if unwelcome—note in art; the Grand Central Palace exhibition offered not even a surprise to vary its monotonous mediocrity, and one may unhesitatingly subscribe to the consensus of opinion that not ten per cent of the two thousand and odd works shown there could have passed even the lenient juries of the Academy,—and this, be it noted, not because of any opposition to the positive qualities of the canvases, but because of their total lack of positive qualities either pleasing or repelling.

Carrière's working theory was, "Man is a repoussé, beaten out from the inside." So it has ever been with art; the artist must himself work out his own salvation. Given even the hardest of conditions, the true artist will hammer out his own metal, reckless of praise and with even some thoughts beyond the immediate pecuniary rewards. True it is, no doubt, that the artist must live by his art; but those artists who are deeply concerned with their living seem fated to create but little art that lives.

Calendar of Exhibitions

NEW YORK

Ainslee Studios. Twenty-eight paintings by George Inness, during May.

Arlington Galleries. Exhibition of paintings from the Corcoran Gallery, Washington, from May 5 to 31.

Fine Arts Building. Fourth annual exhibition of the Allied Artists of America, from May 3 to 26.

Kennedy Galleries. Exhibition of French and Dutch prints, from May 1 to 31.

Macbeth Galleries. Paintings by American artists, during May.

Metropolitan Museum of Art. Special exhibition of etchings and engravings of the nineteenth century, by the recently established department of prints, from April 22.

New York Public Library. Stuart Gallery: spring exhibition of recent additions to the print collection, including etchings by Meryon, Whistler, and Haden; lithographs by Pissarro, Brangwyn, and Odilon Redon; original drawings by Mauve, Rodin, and Isabey; and prints by Durer, Rembrandt, Debucourt, and other notable artists, for an indefinite period.

BUFFALO

Albright Gallery. Exhibition of French Art loaned by the Luxembourg Museum, for an indefinite period.

DETROIT

Museum of Fine Arts. Third annual exhibition of contemporary American art, during May.

The spirit of spring and much of a spirit of fun were involved in "Grieg," which was contributed by George W. Richards to the exhibition of the Independent Artists

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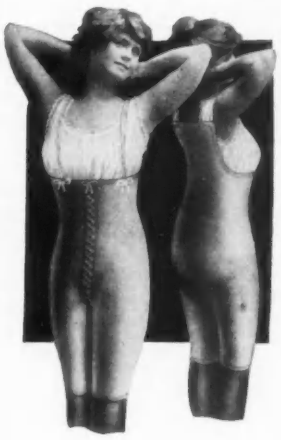

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S O C I E T Y

Births

NEW YORK

Richard.—On April 25, to Mr. and Mrs. Harold C. Richard, a son.

Schall.—On April 1, in Porto Rico, to Mr. and Mrs. Charles E. Schall, a son.

Deaths

NEW YORK

Hutton.—On May 2, Edna Woolworth Hutton, wife of Franklyn Laws Hutton, and daughter of F. W. Woolworth.

Sands.—On May 1, at his residence, Benjamin Aymar Sands, son of the late Samuel Stevens and Mary Emily Sands.

Sherman.—On April 24, at his residence, Charles Augustus Sherman.

BOSTON

Hunnewell.—On April 24, at her home, Sarah Melville Hunnewell, widow of James Frothingham Hunnewell.

SEATTLE

Parry.—On April 21, Will H. Parry.

Engagements

NEW YORK

Baldwin-Alexander.—Miss Ruth Baldwin, daughter of Mr. William M. Baldwin, to Captain Roger J. Alexander, U. S. A.

Chisolm-Browne. — Miss Winifred W. Chisolm, daughter of Mr. B. Ogden Chisolm, to Mr. Curtis Northrup Browne, son of the late Junius H. Browne.

Clarkson - Wayland. — Miss Helen P. Clarkson, daughter of Mr. Ashton Crosby Clarkson, to Mr. Elton Scovil Wayland, son of Mr. John E. Wayland.

Glover-Anderson.—Miss Anne W. Glover, daughter of Mr. James A. Glover, to Lieutenant Richard E. Anderson, son of Judge John Anderson.

Gracie - Adams. — Miss Edith Gracie, daughter of Mrs. Archibald Gracie, to Mr. Dunbar Burchell Adams, son of Mr. John Dunbar Adams.

Hartshorne - Richards. — Miss Eleanor Hartshorne, daughter of Mr. James Mott Hartshorne, to Mr. Lloyd Richards, son of Mr. Henry Lloyd Richards.

Huntington-Marshall.—Miss Alice Ford Huntington, daughter of Mr. Robert P. Huntington, to Mr. Charles H. Marshall, son of Mrs. Charles H. Marshall.

Ingersoll-Woodworth.—Miss Coline Macrae Ingersoll, daughter of Mr. Colin M. Ingersoll, to Mr. Stewart Campbell Woodworth, son of the late Alfred S. Woodworth.

McCulloh-Scott.—Miss Katharine Mayo McCulloh, daughter of Mr. Charles Sears McCulloh, to Mr. Grant Elbert Scott.

Mulqueen - Reilly. — Miss Estelle Mulqueen, daughter of Mr. Michael J. Mulqueen, to Mr. John S. Reilly, son of Mr. James H. Reilly.

Nicoll-Sloane.—Miss Elsie Nicoll, daughter of Mr. Benjamin Nicoll, to Mr. John Sloane, son of the late John Sloane.

Park - Stanley. — Miss Frances Trenor Park, daughter of Mrs. Chauncey M. Depew, 2nd, to Captain Earnest Gerald Stanley, of the Medical Corps of the British Army.

Riker-Perry.—Miss Charlotte L. Riker, daughter of Mr. Andrew L. Riker, to Mr. Hoyt Perry, son of Judge John H. Perry.

Trowbridge-Perkins. — Miss Katharine Trowbridge, daughter of Professor Augustus Trowbridge, to Mr. George W. Perkins, Jr.

Walsh-Aman.—Miss Louise Marie Walsh, daughter of Mrs. Charles Harper Walsh, to Mr. W. Price Aman, son of Mrs. Ambrose Aman.

BALTIMORE

Evans-Lewis.—Miss Helen L. Evans, daughter of Mr. Harry Gill Evans, to Dr. Robert Morton Lewis, son of the late Lawrence Lewis.

Keller-Byrne.—Miss Marie Eugenie Keller, daughter of Mr. Albert T. Keller, to Mr. Joseph M. Byrne, Jr., son of Mr. Joseph M. Byrne.

BOSTON

Thacher-Armour.—Miss Dorothy Thacher, daughter of Mr. Thomas C. Thacher, to Mr. William Armour, son of Mr. George A. Armour.

NEW ORLEANS

Gannon-Crump. — Miss Jean Brevard Gannon, daughter of Mr. John J. Gannon, to Dr. Armisted Cochran Crump, son of Mr. James D. Crump.

SEATTLE

Terry-Bullitt. — Miss Dorothy Terry, daughter of Mrs. J. F. Terry, to Mr. Keith Logan Bullitt, son of Mrs. Thomas W. Bullitt.

WASHINGTON

Smith-Motley.—Miss Dorothy A. Smith, daughter of Dr. F. Fremont Smith, to Mr. Edward Preble Motley, son of the late Edward P. Motley.

Weddings

NEW YORK

Bonner-Stehli. — On April 30, in St. Thomas's Church, Mr. Paul H. Bonner and Miss Lily Stehli, daughter of Mr. Emil J. Stehli.

Cronkhite-Clarke.—On April 28, in the Church of the Holy Trinity, Mr. Minton Cronkhite, son of Mr. Elisha P. Cronkhite, and Miss Helen Carscallen Clarke, daughter of Mr. Audley Clarke.

Edwards-Cook.—On April 25, in the Central Presbyterian Church, Mr James A. Edwards and Miss Edith E. Cook, daughter of Mr. Henry F. Cook.

James-Hoadley.—On April 25, in St. Bartholomew's Church, Mr. Ellery Sedgwick James, son of Mr. Henry A. James, and Miss Louise Russell Hoadley, daughter of Mr. Russell H. Hoadley.

Patterson-Gibney.—On April 28, in the Church of the Incarnation, Dr. Daniel C. Patterson and Miss Marion P. Gibney, daughter of Dr. Virgil P. Gibney.

Perrine-Bacon.—On April 28, in Trinity Church, Lieutenant Lewis Perrine, U. S. A., son of Captain Henry Pratt Perrine, U. S. A., retired, and Miss Catherine Foster Bacon, daughter of Mr. Lambert Bacon, of Baltimore.

Townsend-Doty.—On April 28, at the home of the bride's parents, Mr. Edward Mitchell Townsend, Jr., son of Mr. Edward Mitchell Townsend, and Miss Katharine Lynch Doty, daughter of Mr. George H. Doty.

Whitall-Coster.—On April 25, at White Hall, the country estate of the bride's parents at Katonah, New York, Mr. Thomas Wister Whitall, son of Mrs. Thomas Wister Whitall, and Miss Josephine L. Coster, daughter of Mr. Edward Livingston Coster.

PHILADELPHIA

Poulieff-Samuel.—On April 26, at the bride's home, Dr. Samuel N. Poulieff, first secretary of the Bulgarian legation, and Miss Elizabeth Snowden Samuel, daughter of Mr. Frank Samuel.

PITTSBURGH

Smith-Shinkle.—On April 24, in the Third Presbyterian Church Chapel, Mr. Wallace Wendell Smith, son of Mr. Thomas W. Smith, and Miss Adelaide Frances Shinkle, daughter of Mr. Charles H. Shinkle.

PROVIDENCE

Cunningham-Treat. — On April 28, in Grace Church, Mr. Frederic Guthrie Cunningham and Miss Hazel Treat, daughter of Mr. Robert B. Treat.

WASHINGTON

de Mohrenschildt-McAdoo.—On May 15, in St. John's Church, Mr. Ferdinand de Mohrenschildt and Miss Nona H. McAdoo, daughter of Mr. William G. McAdoo.

Weddings to Come

NEW YORK

Mitchell-Fales.—On June 2, in the Church of St. Bernard, Bernardsville, New Jersey, Miss Dorothy Mitchell, daughter of Mr. Clarence Blair Mitchell, to Mr. De Coursey Fales.

Smith-Werner.—On June 5, in St. John's Episcopal Church, Jersey City, Miss Natalie Young Smith, daughter of Mr. George Theodore Smith, to Mr. Lynn Woodruff Werner, of Atlanta, Georgia.

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"NONE BETTER AT ANY PRICE"

The Coffee—
One Quality, Only—the *Best*
Packed in 1-2-3 and 5 lb. *Cans*

WHITE HOUSE

The Use of One Suggests the Other

Every minute you deny yourself an intimate acquaintance with these famous "White House" products you are not only wasting time, but are missing much of the pleasure of living. Don't put it off any longer.

BOSTON DWINELL-WRIGHT COMPANY CHICAGO

TEA and COFFEE

The *Tea—All Varieties—also* in Cans containing ¼ and ½ lbs. net.

YOUR DEALER WILL SURELY OBLIGE YOU IF YOU ASK FOR THEM BY NAME

Allies of Beauty

THE stress and strain of present-day life wage ruthless warfare on a woman's complexion, but with the potent assistance of Mrs. Adair's Ganesh Preparations and Strapping Muscle Treatments, the freshness of youth can be preserved indefinitely. To serve the women of three great allied nations, Mrs. Adair maintains

Salons in New York, London and Paris

BY a process differing radically from old-fashioned massage, which loosened and stretched the skin, expert English attendants administer the pure, remedial Ganesh Preparations. Blemishes are corrected, coarse skin refined, wrinkles effaced and sagging cheeks and chin brought back to normal contours. The methods used in these treatments may easily be followed in your own home with the Ganesh Preparations, some of which are here given:

GANESH DIABLE TONIC — Tones, firms and whitens the skin. Excellent for loose, flabby skins and puffiness under the eyes. **75c, $2 and $5.**

GANESH LILY SULPHUR LOTION —Prevents sunburn, freckles and roughness. May be used as liquid powder. **$1.50 and $2.50.**

GANESH HAND CREAM—Keeps the hands white and young. **$1.**

GANESH CHIN STRAP—For reducing double chin. **$5 and $6.50.**

GANESH FOREHEAD STRAP—Banishes forehead lines. **$4 and $5.**

Efficient Mail Order Service. Write today for the Lecture Book, containing complete description of Ganesh Preparations and Treatments.

MRS. ELEANOR ADAIR
557 Fifth Avenue, New York
92 New Bond St. W., London *5 Rue Cambon, Paris*

Summer knows no greater delight than this;

—to satisfy that summer-longing for something light and delicious, and to satisfy it easily and economically, without hot kitchen work, serve

Purity Cross
Creamed Chicken *a la King*

—exquisitely prepared, *ready to heat and serve* at a moment's notice! The wonder dish for summer entertaining—the bridge party, lawn fête, motor trip, dance or whenever friends get together.

Our master Chef has his pick of the finest young farm poultry, his selection of fresh mushrooms, with full-cream from the Purity Cross Model Dairy.

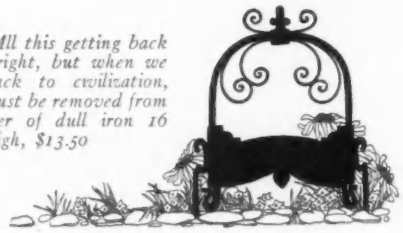
His services are yours for as little as 25c and 50c—a wonderful convenience when you give a "spread" or feel like eating something delicious without trouble and at a vastly lower cost than preparing it at home.

25c and 50c at All Fine Grocers

If not at dealer's, single tins sent at quoted prices or send us $1.45 or $2.85 for half dozen respective sizes, delivery prepaid provided you mention your best grocer. (In Canada, 35c and 65c; $2.00 and $3.75, half dozen.) Write, mentioning your grocer's name, for booklet, "How and When," suggesting forty-one dainty ways to serve.

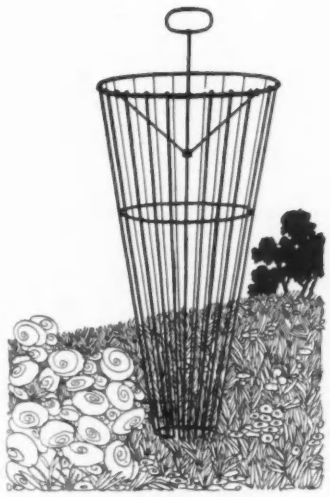
PURITY CROSS, Inc., Model Kitchen, Route 2V, Orange, N. J.
Makers of Purity Cross Welsh Rarebit

(Upper middle) All this getting back to nature is all right, but when we want to get back to civilization, "mother earth" must be removed from our boots; scraper of dull iron 16 inches high, $13.50



TRY THESE *on Your* GARDEN

Some people have been known to take to gardening as a transparent excuse to wear this useful apron of black and white cretonne, flowered orange and blue, with pockets and binding of black oilcloth around its edge; $1.95



The garden is always grateful for a scrap-basket; it has such a neat clean feeling when there's one around. One of iron has spikes to stick in the ground and hold it fast; 3 ft. 6 in. high; price, $8

It's very easy to lose oneself in an impenetrable forest and a favorite story book when one has this garden bench and table of wood, painted red and green and earthy colors. They have no sharp edges; bench with seat 11 inches high, $8; table, 30 inches long, $12

A lasting, waterproof Nail Polish

Water does not dim the nails that are polished with

HYGLO NAIL POLISH

Send for FREE sample

Hyglo—best of all nail polishes—is waterproof, and its dainty lustre will last for several days. It is flesh-tinted and delicately perfumed and polishes quickly and easily with either buffer or palm of hand.

Sold at all drug, department stores and hair dressers. Powder form 25c—cake form 25c, large size 50c. Also Hyglo Face Powders in four shades, 25c and 50c—and Mascarine for eyebrows and lashes, in black, brown or blonde, 50c.

Graf Bros., Inc. Dept. H
119 West 24th St., New York

A Time-Tried, Proven Remedy for

EXCESSIVE UNDERARM PERSPIRATION

NONSPI

an antiseptic liquid that keeps the underarms **Normally Dry and Absolutely Odorless.** Need be used only twice each week and daily baths do not lessen the effect. Just think! No excessive perspiration under the arms—no stained dresses—no humiliation. Wear your thinnest, daintiest gowns any time, anywhere, without fear of injury and enjoy to the fullest extent:

Personal Daintiness, Woman's Greatest Charm

Remember, excessive underarm perspiration is not healthful; to divert it to other parts of the body is harmless. NONSPI is approved and recommended by physicians and used by millions of women and men. It consists entirely of beneficial ingredients; is unscented and free from artificial coloring.

50c (several months' supply) of toilet and drug dealers or mail direct. Or send 4c for TESTING SAMPLE and what medical authorities say about the harmfulness of excessive underarm perspiration.

NONSPI COMPANY, 2615 Walnut St.
KANSAS CITY, MO.

The Eternal Freshness of Youth

is Nature's heritage for righteousness in the care of the skin. Night and Morning apply beauty-laden

Tubes 25c.
¼ lb jar 35c.
½ lb " 85c.
1 lb " 1.50

Orris Cucumber Cream

—the ultimate choice of her who cherishes a **beautiful complexion.** The **Orris Root** for *freshness* and the **Cucumber Juice** for *cleansing, cooling and whitening* make **Kalish** Cream the supreme beautifier.

A Week's Trial Tube *for* 10c

Send **10c** (*coin or stamps*) for a generous sample tube of **KALISH Orris Cucumber Cream** including a sample tube of **KALISH Clorash Dental Cream.**

At good Drug and Dept. Stores or at any

KALISH PHARMACY

Mail Address
23rd St. & 4th Ave., N. Y.
59th St. & Madison Ave.,
Also 6th Ave. & 58th St., N. Y.

Baby's first step Ankle Support Shoes

A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 2½ to 6

Tan Russia and Black Kid	**$3.00**
White Buckskin - - -	**3.50**
White Canvas - - - -	**3.00**

Sizes 5 to 8

Tan Russia - - - -	**$3.50**
White Buckskin - - -	

Larger sizes at proportionate prices.

Frank Brothers

Fifth Avenue Boot Shop

Between Forty-Seventh and Forty-Eighth Streets

Exhibit Shops: Chicago, Michigan Boulevard Building Corner Washington Street
Pittsburg, Jenkins Arcade
New Haven, Taft Hotel

We have no agencies—Our shoes are sold in our own shops only.

Why not keep the moths out?

Don't risk pretty winter garments and furs by the old moth ball method. Use the more reliable

White Tar Moth Bags

They keep your things neat and unwrinkled; are always handy and absolutely proof against dirt, germs and moths. Made in six sizes, each fitted with a metal garment hanger.

Size	Pine Tar	Odorless	Cedar
24x6x24	$ .50 Ea.	$ .60 Ea.	$ .70 Ea.
30x6x40	.60 "	.70 "	.80 "
24x6x37	.75 "	.90 "	1.05 "
30x6x50	1.00 "	1.15 "	1.30 "
30x6x60	1.25 "	1.40 "	1.60 "
30x6x70	1.50 "	1.65 "	2.00 "

Lavender Garment Bags

24x9x50 . $2.25 Ea.	24x9x60 . . $2.50 Ea.

White Tar Paper

For wrapping rugs, draperies, etc.—a heavy, durable paper which is exceedingly easy to handle and fold and is proof against moths and dirt. In rolls of 12 sheets, 40 x 48, Pine Tar 90c per roll, Cedar, $1.00 per roll.

You can buy White Tar goods at your dealer. If not, direct from us. Write for free booklet on Moth Prevention.

The White Tar Company
Dept. 16
103 John St. New York

Note how the pictures alone tell the story

No. 923. Carafe Set Carafes, jugs, etc., singly and in sets, hand decorated, also enameled in various colors to harmonize with room furnishings, from $5.50 up.

The vogue of decorated furniture has called forth beautiful

Hand-Painted Vacuum Carafes

Made in assorted designs

They add the final touch of smartness and convenience to guest room furnishings and the serving of light refreshments.

All HOTAKOLD Vacuum Vessels are famous for their beauty, utility and sturdiness. They keep cold liquids *cold* for 24 to 36 hours, and hot liquids *hot* for 72 hours. Finished in nickel, silver, aluminum or in colored enamel.

HOTAKOLD Vacuum Vessels are sold by hardware, housefurnishing, drug and jewelry stores. Write for Booklet No. 39-F.

MANNING, BOWMAN & COMPANY

Sole Distributors for the Makers VACUUM SPECIALTY CO.

Meriden, Conn.

TRADE HOTAKOLD MARK

VACUUM VESSELS

Jugs Pints, $4.50; Quarts, $5.75 up.

Corrugated Bottles with cups with detached handles. Pints, $2.75 to $3.00; Quarts, $4.00 to $4.75.

Fluted Bottles Pints, $1.75; Quarts, $2.75.

Other Patterns of Bottles Pints, $1.50 to $3.25; Quarts, $2.75 to $5.00.

WHAT THE KNITTING HABIT LEADS TO

(*Continued from page 61*)

Granges was fashioned from a rare old piece of Italian brocade, once an altar cloth in an ancient Venetian *palazzo*. A simple edge of gold galloon with handles of the same suffices for trimming, for the exquisite rose and blue and gold brocade upon its background is very rich.

Many commodious work-bags are run upon huge oval or round hoops of wood, covered with gold ribbon or braid, or bound with satin ribbons to hide their foundation. These bags are so easily opened and are of such generous proportions that most women prefer them to any other variety.

The chintz work-bag, which is nailed with gilt upholstery nails to the walking-stick, is remarkably convenient for the athletic girl who so often knits as she walks; the ball of yarn reposes safely in its bag, even when the crook of the stick is swung over her arm, until the stick is needed at a particularly steep place. This fashion originated in White Sulphur Springs,—at least, in America, it was first seen at this resort, though it later had a vogue in Newport. Mrs. Parmlee Herrick, daughter-in-law of Mr. Myron P. Herrick, the former Ambassador to France, invented this convenient bag; it was sold under her patronage, and the proceeds devoted to her pet French charity. Now these bags have come to be distinctly the fashion, and a certain Newport shop which furnishes them is kept busy filling its many orders.

THE BAGS THAT INHABIT CANADA

Some Canadian women are carrying very smart bags of the native Canadian homespun, dyed in all sorts of pastel shades and worked with charming designs in colored crewels. These bags are simply lined with unbleached cotton, and they are sturdy, utilitarian affairs, very convenient for the khaki colored hose which the Canadian women are loyally knitting for the boys at the front. Lady Williams-Taylor, Lady Ross, and many other Canadian women carry these useful and handsome bags.

Chintz bags of every rainbow color are carried, and they often match the gay linenized cretonne skirts which are worn so much in the country. An unusual bag is of natural colored linen, made like the old-fashioned beaded purses. In the middle of the oblong bag is a slit, which forms the opening, and the bag is slung through a Chinese jade bracelet, which is used as a handle. A smart woman whose French maid has an aptitude for making bags, has a series of bags made from silk ribbons, one to match each afternoon gown or suit. One set consists of twin bags, perhaps ten inches deep, made from black and gray satin ribbon striped with velvet, and each bag has draw-strings that terminate in a perky bow. These strings are tied to the handle of her stick or parasol; in one bag the purse and *mouchoir* are carried, while in the other are the inevitable vanity case, lip rouge, and powder. Another pair of bags are of pale blue satin ribbon striped with gold; these are attached to the ring at the bottom of a huge ostrich feather fan which she carries in the evening, for one is quite as dependent upon the contents of these bags in the evening as during the day.

BAGS THAT STARTLE

Mrs. W. Arthur Stickney of St. Louis designs her own bags, and they are indeed unique, with all sorts of Bakst and Poiret effects. Vivid purples, reds, greens, and pinks hobnob with one another, and the effect is startling in the extreme,—which is doubtless just as it is meant to be. Mrs. James Otis Hinkley of Chicago has a charming little knitting-bag of lavender silk with a round top, which is covered with the daintiest of little satin roses and leaves. One huge black and white chintz bag carried by a very tiny woman has life-sized apples and peaches and bunches of grapes in pink and red and purple, posed on the ends. One feels like saying, "Hello, bag. Where are you taking the lady?"

Lucy Locket and her pocket are passé now, for pockets are replaced by bags; and if those bags ever yielded up their contents, what tales they could tell! This is what tumbled out of one young woman's bag, when she accidentally upset it on a hotel porch:—A purple sweater, two balls of yarn, five knitting needles, a package of cigarettes, a diet list, a collection of letters, a crumpled telegram, three handkerchiefs, a pair of lavender silk stockings, a vanity case, a newspaper clipping, a photograph, a French novel, paper covered, and a pair of lace-frilled rosebud-dotted blue satin garters.

Cover Your Walls With Cloth

The walls of a well-furnished room should be rich in texture, quiet in coloring and subdued in pattern to form the perfect background for pictures, furniture and hangings.

FAB-RIK-O-NA Interwovens

A heavy cloth wall covering with characteristic cross weave is the ideal material for this purpose. It is hung like wall paper. A wide variety of fast-to-light plain shades and artistic designs.

Send for samples. We will gladly help you with your decorating problems

H. B. WIGGIN'S SONS CO.
450 Arch Street, Bloomfield, N. J.

Vantine's Incense Set $1
By Parcel Post Prepaid

In addition to its refreshing fragrance Vantine's Temple incense is most effective in driving away mosquitos, etc., and may be burned on the porch of the summer home as easily as indoors.

Also used extensively in boudoir for inducing sleep and imparting pleasing perfume to clothes closets, etc.

Send $1 and we will forward, postpaid, the set illustrated which includes burner, four ounce packet of incense, and complete instructions for using. (Specify 1002K)

A. A. Vantine & Co.
5th Ave. & 39th St. New York

Silk Undergarments

Better Merchandise for Less Money

Selection of charming garments of smartest styles in Georgette Crepe, Washable Satin, Crepe de Chine, etc., illustrated in our latest summer catalogue. ***Write for it.***

SPECIALS FOR JUNE

Bloomers, *Satin Bows at Knee - - $2.95*
Bodice, *Satin Rose Bud Trimmed - - $1.45*

SILK UNDERGARMENT SHOP
With Personal Service
1120 Chestnut St. Philadelphia, Pa.

ROSY CHEEKS!
JAP ROSE SOAP
CLEANSES AND INVIGORATES

V O G U E

will attend to all your shopping. Its corps of expert shoppers will save you time, trouble and expense. Address

VOGUE SHOPPING SERVICE
19 West 44th Street New York City

America's Magazines
—their place in the Sun of Commerce

Their place in America's homes—millions of homes—that's an old story. Their place in commerce—that's newer. Their place in homes—educating, entertaining, inspiring—that has grown in the slow, steady strides of America's progress; their place in Commerce, by "leaps and bounds" alongside of the young giant of advertising.

Their place in Commerce depends upon their ability to sell things: ability to create a demand, and therefore a market, where no demand or market existed before; their ability to reach people and make them think—to carry a commercial message and imprint it in the brain of a Nation; ability to raise a people's scale of living, and to nationalize their styles and fashions as well as their soaps and breakfast foods; their ability to build up and maintain commercial Good-will which business men yearly translate into assets worth millions of dollars.

For instance: There was no demand or market for fountain pens when the pioneer, only by much persuading, launched his venture in a magazine in 1884. Yet a Nation, and then the world, were opened up to his, and later to other men's, fountain pens.

What hours and days of women's work have been saved by various varieties of factory-preserved foods—from pickles to pineapples—made known through magazine advertising!

There was no crying need for a handy camera, no demand for an inexpensive watch, yet in magazine advertising the makers of both made them equally famous.

It required education to get people to accept "ready-made" music, but its creators educated the people so masterfully through magazine advertising that music is now practically universal in American homes.

Nothing started enameled bathtubs on their way to popularity until the maker began to "feel out" the people with his "Health depends upon Sanitation" idea in magazine advertisements. That idea the magazines turned into a national hobby.

Maybe you, Mr. Manufacturer, are making some article which Magazine Advertising can place in the homes of millions of people. We shall be glad to discuss ways and means with you.

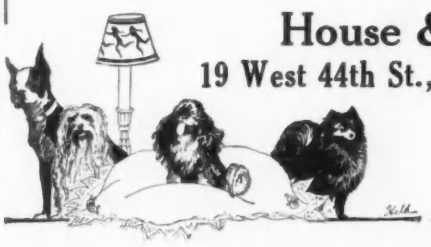
PERIODICAL PUBLISHERS' ASSOCIATION
(ADVERTISING DIVISION)
FIFTH AVENUE BUILDING
NEW YORK CITY

Ainslee's	Farm and Fireside	Literary Digest	Scribner's
American Magazine	Garden Magazine	McCall's	Short Stories
Century	Good Housekeeping	Metropolitan	Smith's
Christian Herald	Harper's Bazar	Mother's Magazine	Something-To-Do
Collier's Weekly	Harper's Magazine	National Geographic	Sunset
Continent	Hearst's	Outlook	To-day's Housewife
Cosmopolitan	House and Garden	Popular	Vanity Fair
Country Life	Independent	Red Cross Magazine	Vogue
Countryside Magazine	Judge	Review of Reviews	Woman's Home Companion
Every Week	Leslie's Weekly	St. Nicholas	World's Work

Don't buy a dog unadvised

The right kind of dog will give you more real pleasure and satisfaction to the minute than any other single part of your home.

Write to us. We have an expert dog man. He will pick out a dog for you. He has for hundreds of other people. Are you a man? Then you want a man's dog. A woman? There is a dog just built for you. Or maybe you are one of the little folk. Oh, that's easy, there are so many dogs waiting for you, just crazy to play and romp all day with you that it wouldn't take a second to pick one out for you.



House & Garden
19 West 44th St., New York City

Write to the dog man. He's on the job all the time and wants to help you.

The Royal
SHIRT-WAISTS PERFECT IN EVERY DETAIL

No. 168

A charming waist of very heavy Jap Silk in white and black. Fancy tucked front and back, and fastened with large pearl buttons. Suitable for dress or sport . . . . . Price, **$4.50**

Also in good quality handkerchief linen (No. 176) . . . . . Price $3.75
And in mercerized batiste (No. 177) at $3.00

THERE is a fetching daintiness about Royal Waists that instantly appeals to the woman of taste. In quality of materials, workmanship and fit, Royal Waists are fully Guaranteed. If not shown near you, send us your dealer's name enclosing cheque or money order, and we will supply you.

The HAGEDORN-MERZ CO.
Manufacturers Shirt-Waists Middies Maids' and Nurses' Uniforms
Dept. V.
Third and Brown Sts., Philadelphia, Pa

13-Piece Bath Set, $15.00

1 Rug, 26 x 45, 10-inch Monogram.
6 Face Cloths, 2-inch Monogram.
6 Hemstitched Towels, 26 x 45, 5-inch Monogram.
White and Blue, Colors Guaranteed.
When ordering state initial desired in center.

Hand Wrought Silver Salad Set, $15
An Attractive Table Necessity of Extra Heavy Solid Silver.
Napkin Band, $2.50
A Touch of Elegance with Practicability.
No charge for initial applied on these articles.
Belt Buckles, $4.00
With Cut Work Monogram Leather Belt, $1.50; State Size.

THE GRAHAM LINEN AND SILVER SHOP
17 N. State, 1012 Stevens Bldg., Chicago
Mail orders will receive prompt and efficient fulfillment

A Day In June

In the Morning

Puffed Grains mixed with berries. Airy, crusty morsels which taste like nut-meats puffed. They add to a fruit dish what a flaky crust adds to a shortcake.

At Playtime

These nut-like dainties doused with melted butter or just salted. Better than peanuts or popcorn, and whole-grain foods such as young folks need.

At Noon

These bubbles of grain in milk. They are toasted, thin and flavory. As every food cell is exploded, they easily digest. And every atom feeds.

At Dinner

Puffed Rice on the ice cream. Like nut meats in taste, but so flimsy that they melt away like the cream. They make the dish doubly delicious.

Puffed Wheat Puffed Rice
and Corn Puffs
Each 15c Except in Far West

Whole Grains
Made to Taste Like
Confections

Some whole grain foods are not very inviting. You know folks need them, but flour foods are liked better.

Here are the whole grains—wheat or rice—made into airy confections. Grains steam exploded—puffed to eight times normal size.

Crisp, flaky bubbles with a nut-like taste. Every food cell exploded, so digestion can instantly act.

No flour-made food compares with Puffed Grains. Don't serve it where Puffed Grains are better.

These are not occasional dainties. They are Prof. Anderson's scientific foods. Keep all three kinds on hand.

The Quaker Oats Company
Sole Makers

(1581)

FOLLOWING NEW YORK FASHION AFIELD

(*Continued from page 45*)

impersonated by Miss Polly Damrosch in red apron and still redder wig. Gentleman Jack was played by Mrs. B. Tappen Fairchild. Other members of the cast were Mrs. S. Bryce Wing, and Mrs. David Chester Noyes; the latter, in the capacity of a lady of long ago, wore the bewitching little hat, garlanded with tiny flowers and boasting a loose chin loop of soft green ribbon, which is sketched at the upper left on page 45.

Contrary to last year, the racing season opened under most auspicious weather conditions. For the first amateur race of the season run at Hewlett Bay Park under the auspices of the Rockaway Hunting Club, a fashionable and enthusiastic crowd assembled, filling the grandstand and overflowing the field. The races themselves, however, were disappointing. Some very good thoroughbreds were entered and the track was in beautiful condition, but, for some reason or other, the events were characterized by a series of blunders. At times all the horses were running in different directions, and none of the riders seemed to know the course, so that it was not at all unusual to see one of them come to a full stop midway in the race and ask one of the mounted clerks the right way around. In one of the races, the horse that came in last was judged the winner, inasmuch as he was the only one which had followed the right course.

SANCTION FOR THE "TAILLEUR"

Many of those present at these first races came from luncheon at the Rockaway Hunting Club and from country houses in the neighborhood; others motored down from New York. As the day was mild, top-coats were not in demand, and most of the women wore trim tailored suits with a bit of fur about the neck. Tan was the prevailing color, but blue, also, was definitely present. Here and there flashed a note of red, but, as a rule, there was no tendency toward country clothes, and the quieter colors and conventional lines of the tailored frocks and suits were adopted. Capes, usually of some softly draping material, were present in considerable numbers. The effectiveness of this garment for sports wear can not be denied, and it is unfortunate that it seems destined to become too popular to remain smart.

SEEN AT THE RACES

Miss Maud Kahn, who appears at the left in the photograph, at the upper right on page 44, wore a frock of soft tan cloth with a smartly looped skirt. Her hat of brown straw was encircled at the bottom of the crown and about the edge of the brim with tan feathers. Her companion in this photograph, Miss Rosalie Bloodgood, emphasized the vogue of braiding in her frock and wore opposum furs. Miss Katharine Porter, who is seen in the photograph at the upper left on page 44, with Mr. W. Whitewright Watson, wore an all-enveloping coat of tan velours de laine, and a hat with turned-down brim embroidered in leaf design. Mrs. Gurnee Munn, who appears in the middle of the photograph at the lower right on page 45, was especially smart in a dark suit and furs, a hat with a rim of white feathers, and a delicately figured veil. Mrs. Lorillard Spencer, at the bottom of page 44, in the middle, wore a sports coat of plaid velours de laine, white fox furs, and a fur-trimmed hat. One noted many hats flaring high from the face, after the fashion of that which Mrs. James T. Terry wears in the photograph at the lower left on page 45. The suit worn by Mrs. William Lowe Rice, who is Mrs. Terry's companion in this photograph, shows flowing lines which are somewhat unusual in suits this spring. The gown worn by Miss Susan Fish Dresser (at the top of page 44, in the middle) emphasized the vogue of tan and her dark furs and hat provided an agreeable note of contrast.

LIFE *on a* PERMANENT WAVE

(*Continued from page 56*)

my neck. Finally, when I had just decided this thing would have to cease and was about to say as much, Monsieur returned, turned off the current, and severed diplomatic relations between me and the machine. I rose immediately. My one idea was to get away then and there, even though the wave was only quarter accomplished. Straight hair was the least of my troubles; I wanted to go while I had my health.

But my spirit was broken. Partly because of Monsieur's entreaties and partly because I was ashamed to acknowledge my cowardice to my friends, I fell back into the chair, and the process began all over again, this time with the hair in the middle of my head. When that agony was finished, they did my back hair. At last, when it was all over, I smiled tolerantly when I thought of the German atrocities.

They led me from the torture chamber and shampooed my hair again. I fully expected to see my hair come off in Monsieur's hands; I was all ready to say, "You see? I told you so." But it didn't. Monsieur dried it and then did tender things to it with a comb. I didn't have the heart to ask for a mirror; I expected the worst.

Eventually, Monsieur laid down his comb and stepping back, regarded my hair as a mother looks at her first born. Then, with dramatic suddenness, he flashed a mirror before me. I looked.

I know what Heaven will be like; I experienced it in that moment. I was incoherent with joy, the girl was vociferous with elation, and I think Monsieur shed tears. When things grew calmer, I left the place,—oh, the wonder of seeing my hair curl beneath my hat brim—and motored home, a new woman.

I had a few qualms on the way home. I wondered how the wave could possibly endure for more than a day.

"Well, I had one good minute, anyway," I comforted myself.

But the fates are kind, and as for Monsieur,—really, you know, he ought to be canonized. My hair is still with me, just as numerously as it was before, and it is behaving with almost human intelligence. It has opened up a new life for me. In the well-known words of the late Mr. Francis Scott Key, "Long may it wave!"

FOR THE UNFORTUNATE

They have been sick. They are just out of the hospital. They are penniless. They must get work at once.

They need presentable clothes—clothes to give them courage and self respect—clothes that will appear neat to prospective employers. In many accident cases their own clothes have been ruined.

The Volunteer Hospital

Handles 200 patients a day in its dispensary; has 40 beds and will soon have 90; its ambulance is assigned by the City of New York to cover the congested district from Chatham Square to the Battery and west to Broadway.

It aims to discharge its patients properly equipped to look for work and fight for their lives fairly.

Send Us Your Discarded Clothes

More than 1000 pieces of clothing have been distributed by the Volunteer Hospital since January 1. They have helped hundreds of unfortunate people to get a grip on life again.

Now there is no more clothing and no more funds.

Will you send us the clothes you no longer need? Garments of every kind for every age; or money contributions to purchase plain serviceable things, will be gratefully received.

A postal or telephone call will bring our wagon to you

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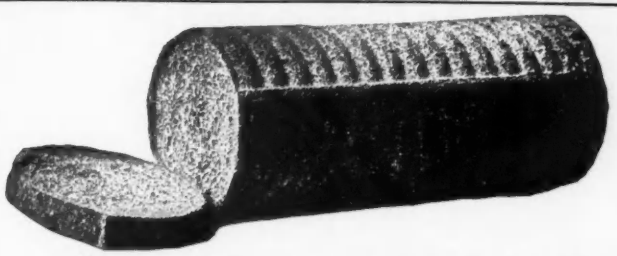
Social Service

VOLUNTEER HOSPITAL

Mrs. Frederick N. Watriss — *Chairman*
Miss E. Louise Sands — *Treasurer*
Mrs. Francis C. Bishop — *Secretary*
Miss Monica Moore — *Head Worker*

BEEKMAN AND WATER STREETS
NEW YORK CITY

Tel. Beekman 41



REDUCE

Naturally and Easily
Eat Basy Bread
With Your Meals

FAT cannot be removed by medication, nor can it be sweated off, starved off, purged off or massaged off. The only logical—the only safe, sane and certain—way to reduce is to so regulate one's *food* that *Nature* of her own accord will gradually expel it. And therein lies the remarkable virtues of BASY BREAD.

This remarkable scientific discovery has brought permanent relief to thousands of people who despaired of ever reducing to normal weight. It is at once the most rational, hygienic, simplest, easiest, most inexpensive and surest way of reducing fat ever devised. Simply eat three slices of this pure, delicious bread each day and it will drive the fat away—and prevent it from re-forming. No trying diet is imposed upon you; no arduous physical exercise; positively no medicine. The remarkable virtues of BASY BREAD are interestingly told in a booklet which we will gladly mail to you on request. Write today.

DOCTORS' ESSENTIAL FOODS COMPANY
Orange, New Jersey.
Address, Dietetic Dep't "H"

"I bet you're the only girl in the whole house that didn't have to fuss with her hair when she took her hat off," said the young man admiringly to his theatre companion.

"Poor things," laughed the girl, "If they only knew that all they need is a Fashionette!"

Fashionette
***Invisible* HAIR NETS**

are made of finest human hair, in every shade, sterilized, and specially processed for absolute invisibility and exceptional strength.

Your choice of self-conforming, cap-shaped, or all-over styles. Each net packed in a sanitary envelope. Satisfaction guaranteed. AT ALL GOOD STORES.

15c each—two for a quarter.
White or grey—25c each.

Colonial Quality
Samstag's New York

1200 Broadway

It is difficult to grow old gracefully. —*Old Proverb.*

Yet that is the prayer of all of us—to grow old gracefully. What is more charming than a bright, happy old person? Is age creeping upon you? Are there old folks in your home? Then you know how peculiarly dependent their minds and spirits are upon robustness of body.

ANHEUSER-BUSCH'S
Malt-Nutrine
REG. U.S. PAT. OFF. TRADE MARK

Liquid-Food-Tonic

helps old people to say—"I am (?) years young." It has the warm endorsement of the medical profession as a strengthening food tonic for the old, the convalescent, the overworked and the anaemic. Should be taken at each meal and before retiring.

All Druggists—Most Grocers

Malt-Nutrine declared by U. S. Internal Revenue Department to be a pure malt product—not an alcoholic beverage. Contains 14.50 per cent malt solids—1.9 per cent alcohol.

Interesting booklet on request.

Anheuser-Busch St. Louis, U. S. A.

These Curtains Are Essential to Complete Car-Enjoyment

Collins - System Curtains—the original always ready automobile curtains—are regular equipment on the cars of quality in every price-class. Always at hand when needed; out of the way when not in use. You can beat a summer shower with them and have the curtains out of the way again a minute after the sun comes out.

COLLINS-SYSTEM CURTAINS
A point to judge the Car by

You can have Collins-System Curtains on any car you buy, if you insist on them. You'll be glad, many a time, that you did insist. But be sure to look for the label shown below—it is your guaranty against imitations.

JACKSON TOP COMPANY
Jackson, Michigan

Collins Always Ready Curtains
United States Patents
No. 1,000,648, July 1, 1913. No. 1,000,649, Dec. 7, 1915. No. 1,171,000, Feb. 8, 1916
License No. K18996
JACKSON TOP CO., JACKSON, MICH.
DIVISION—NOVELTY LEATHER WORKS

Miss Anita Stewart Has Hair Insurance

GIVE your hair a chance. Keep your scalp free from dust and dandruff. Let the stiff, vibrant, penetrating Russian bristles of the **SANITAX BRUSH** stimulate the roots of your hair, giving that luxuriant softness and healthy sheen which only good, live, clean bristles produce.

She Insures a Healthy Scalp with

SANITAX BRUSHES

Examine your old-style hair brush. Would you dare use a towel in that condition? Yet your scalp should be as clean as your face. Think of the protection and comfort of a really clean brush—one that you can wash, boil or otherwise sterilize. A moment under the hot water faucet and a **SANITAX** is as sweet and clean as new. No amount of washing can injure it.

The light open-work metal construction affords no place for dandruff or hair-destroying germs. **Get a SANITAX today.** At your dealer's, or sent prepaid on receipt of price, $2.00. Money back if not satisfied. Insist on the genuine **SANITAX.** Name plainly stamped on handle.

Sanitax Military Hair Brushes for men meet every requirement of the most fastidious. Handsome set of Military Brushes in fancy case, $5.00.

Send dealer's name for Free Booklet, "Your Hair," full of valuable hints on Hair Care. Write today.

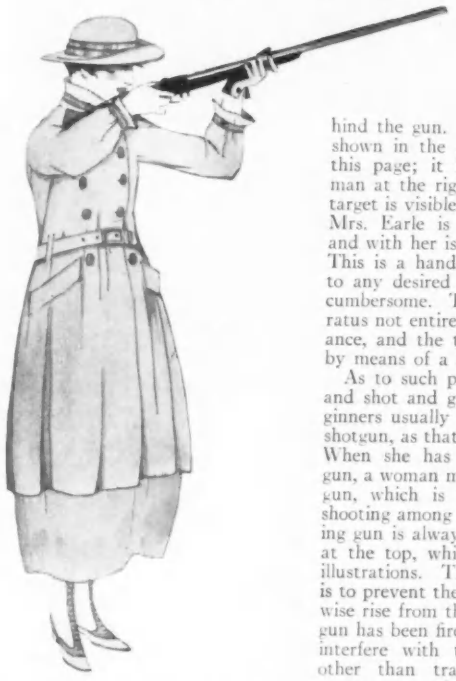
SANITAX BRUSH CO.
2300 S. Wabash Ave., Chicago, Ill.

Here's Her Policy

Easy to Clean

THE WOMAN *of* FASHION SHOULDERS HER GUN

(*Continued from page 64*)



An excellent coat for wet weather shooting is made of waterproof cotton and wool material and is very ample in the back and very close at the wrists

is the fact that the equipment for it is not at all elaborate. Not a few large private estates are already provided with their own traps; "Georgian Court," the estate of Mr. George J. Gould at Lakewood, has for a number of seasons been equipped with traps, and it is anticipated that many other estates will shortly be provided with the same facilities. Two types of traps are in use. One is a stationary trap, which is located behind some kind of shot-proof shelter at a distance from the platform upon which the shooters stand. This type of trap is used in the photograph at the upper right on page 64. When ready for the shot, the person who is shooting calls the word, "pull," and the target is then let fly.

"STRAIGHTAWAYS" FOR THE BEGINNER

With beginners, the targets are of the sort called "straightaways," that is, they are sent along a certain line, so that the novice knows exactly where to look for them. Later the targets are let fly at unknown angles, and this, of course, requires more skill in the woman behind the gun. The other type of trap is shown in the photograph at the foot of this page; it is being operated by the man at the right in the picture, and the target is visible in the air toward the left. Mrs. Earle is shooting in this picture, and with her is Mrs. George Garr Henry. This is a hand-trap and may be carried to any desired place, as it is not at all cumbersome. This hand-trap is an apparatus not entirely unlike a gun in appearance, and the targets are let fly from it by means of a strong spring.

As to such practical details as powder and shot and guns for trap-shooting, beginners usually learn with a twenty-gage shotgun, as that is an easy size to handle. When she has grown accustomed to a gun, a woman may change to twelve-gage gun, which is the regulation for trap-shooting among sportsmen. A trap-shooting gun is always equipped with a bridge at the top, which may be noted in the illustrations. The purpose of this bridge is to prevent the heat waves which otherwise rise from the heated barrel after the gun has been fired a number of times and interfere with the sight. In shooting, other than trap-shooting, this is not necessary, as the gun is seldom fired at such short intervals.

THE WARDROBE OF TRAP-SHOOTING

In clothes for trap-shooting, a woman's requirements are rather simple. There are just two points that are essential in the making of a shooting costume as distinguished from other sports costumes. The first is that the sleeves shall permit absolute freedom of movement for the arms, and the second that the right shoulder have a suède pad against which to rest the gun when shooting. In the sketch at the bottom of page 64, in the middle, is shown an outfit made for Mrs. Earle by Baker, Murray, and Imbrie. It is fashioned of a dark brown sports cloth and consists of a skirt, a shooting vest with satin sleeves, and a jacket. The skirt is a simple circular model. The jacket is fashioned somewhat on the lines of a Norfolk. The interesting thing about the coat is in the two laid-in box plaits across the shoulders, which are held in place by bands of elastic which stretch from arm to arm at the back. It is, as a rule, more comfortable to shoot in the vest, which has satin sleeves and is provided with a leather gun-pad, but if on

(*Continued on page 142*)

Edwin Levick

Mrs. Earle is here shooting at the clay pigeon which the attendant at the right has just let fly from a hand-trap, a portable affair, hardly more cumbersome than a gun. With Mrs. Earle is Mrs. George Garr Henry

"America's Leading Furriers"

H. JAECKEL & SONS INC.

16-18 West 32nd St.
New York
(Their Only Address)

Have in readiness many exclusive, individual models among their

Furs for Summer Wear

including Parisian Coatees and Capes of Russian Sable, Ermine, Mink, Mole and Kolinski; in addition to a collection of

Silver Foxes

of international importance, ranging in price from $125 to $3,000.

Cold Dry Air Storage for your Winter Furs on the Premises

Kamp-it

Right Clothes
for
Vacation Wear

Specially designed, not only for *comfort* and *freedom*, but also for *beauty*, harmonious with the Great Outdoors. Styles for every outdoor activity.

Duxbak clothes are similar, but heavier in weight and Cravenette-proofed against rain.

Sold at sporting goods stores everywhere. Send your dealer's name and get, *free*, our 1917 illustrated Style Book.

Utica-Duxbak Corporation
15 Hickory St.
Utica, N. Y.
Successors to Bird, Jones & Kenyon

HAS an 18-hole Golf Course, which has probably made as many converts to the game as has the tonic of its waters restored to health, run down, overtaxed bodies.

THE GREENBRIER HOTEL
White Sulphur Springs, West Virginia

The Bath Establishment connected with the Greenbrier is under the direction of expert physicians.
A Balmy Temperature, due to the ideal location of the place, invariably prevails throughout the Spring and Summer months.

An elaborate book, illustrated in color, and descriptive of the Greenbrier, its baths and sports, will be sent on request

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GARDEN WAISTS

Mention Model V-138

White Dimity } 3.50

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Mail orders promptly filled
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3 West 42nd Street — New York

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Beautify Furniture
PROTECT FLOORS and Floor Coverings from injury by using
Glass Onward Sliding Furniture Shoe
In place of Castors.
If your dealer will not supply you write us
ONWARD MFG. CO.
Menasha, Wis. Berlin, Ont.

Natural Hair Nets
$1 a dozen; usual $2.50 kind

THEY are hand-made by French peasants of selected natural hair, and come in two different shapes.

The "Slippon" net shaped like a boudoir cap is very easily adjusted. The mesh is graduated at the edge to need only a hairpin or two for the whole net.

The "Import Special" has round shaped front and straight back. The mesh is close in both styles. They are **invisible and full size for holding the coiffure perfectly.**

Black, all shades of **brown, light or dark auburn**; light or dark ash blonde; light or dark blonde. **Postpaid anywhere. Satisfaction assured.**

White or grey hair nets in "Import Special" or "Slippon" cap shape, $1.50 a dozen. Mention color and shape when ordering.

IMPORTERS **GEORGE ALLEN, Inc.** *Established 1829*
1214 Chestnut Street, Philadelphia, Pa. — **Rue Bleue 3, Paris**

If You Knew How
TO REDUCE YOURSELF
without drugs, sweating or starving and with real protection to health
You Would Do It
willingly and gladly. Send name and address to-day, and I will tell you FREE how I did it.
R. L. BURNS, 14 W. 37th St., N. Y.

MOUNT KISCO
We don't know it all—just merely this little zone with its hills, lakes and valleys—the home of true aristocracy.
BUT WE KNOW EVERY INCH OF IT
Pleasantville, Chappaqua, Mt. Kisco, Bedford Hills, Bedford, Katonah, North and South Salem, Yorktown, Croton Lake, Lake Mahopac, Lake Waccabuc.
MOUNT KISCO ESTATES, Inc.
Jos. E. Merriam, Pres. Chas. I. Risley, Manager
Phone 500 Mt. Kisco, N. Y. Brokers Protected

Women now wear
Men's **Faultless**
since 1881 **Pajamas**
-the climax of comfort and value

E. ROSENFELD & CO. — BALTO. & NEW YORK

STUFFED PRUNES
WIESBADEN STYLE

A wholesome nutritious delicacy that children enjoy as much as candy. A healthful food.
Ideal for luncheons or the lunch basket. You receive them carefully packed, postage prepaid.
Dainty enough for the tea table.
Tasty enough for a man's affair.
Send one dollar for two one-pound boxes.
We prepay to east of Mississippi; if west add 10c per box.

MRS. PLOWMAN
428 GREENWICH ST.
NEW YORK N.Y.

The BOOTERY CALIFORNIA
Where Styles Originate

You will find that many of America's smartly dressed women are constant patrons of The BOOTERY. To every customer goes a guarantee of quality as well as an assurance of style and correctness.

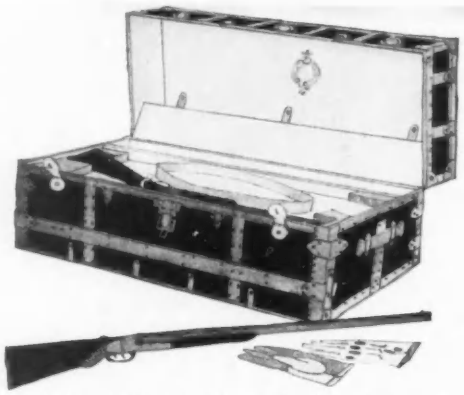
Send for This Smart Puttee Boot

A new and exclusive BOOTERY creation in Black or Tan Russia calf, prepaid to any address in the U. S.

$20

C. H. WOLFELT CO.
The BOOTERY
Smart Shoes for Women
Los Angeles
San Francisco
Pasadena

Charge Accounts Solicited



Those who follow trap-shooting on its rounds of the fashionable resorts will have need of a trunk such as this, designed to carry guns, shooting costume and even fishing rods. Trap-shooting gun and gloves lie beside the trunk

THE WOMAN *of* FASHION SHOULDERS HER GUN

(Continued from page 140)

a very cold day, the wearer wishes to shoot in the coat, this elastic gives plenty of room and entire freedom of the arms. With a suit of this sort, a mannish hat and stout brown leather sports shoes are worn. As trap-shooting is usually done from a platform, boots are not necessary.

It is not customary to wear gloves in trap-shooting. It is less difficult to manipulate a gun quickly and accurately, when it is held with the bare hand. In very cold weather, however, a glove may be worn on the left hand, as Mrs. Earle wears it in the photograph at the upper left on page 64. Special shooting gloves for both hands are made, and these are sketched at the bottom of the photograph at the top of this page. The right glove is made entirely of a very soft chamois with holes cut away at the back for the knuckles, and it is usually well to cut out the trigger-finger also. The left glove is similar to the right, except that it is faced in the palm with a heavy leather so as to protect the hand in holding the gun. Both gloves fasten at the back instead of in the palm; they are sold by Baker, Murray, and Imbrie.

COSTUMES DESIGNED FOR THE SPORT

With this article are shown three very smart trap-shooting outfits especially designed by Wetzel for this newly popular sport. The sketch on the right at the bottom of page 64 shows a skirt and coat of homespun. The materials of coat and skirt are different. That in the coat is of a warm brownish shade with a white twill and with white and brown cross-bars. The skirt is of a darker shade of brown, also combined with white. The coat is equipped with the necessary leather gun-pad, and in addition there is a leather pad on the skirt against which the wearer may rest her gun when not in action. The coat has reinforced pouch pockets in which to carry cartridges. The shirt which is worn with this suit is of a distinctly mannish type made of a striped silk with a soft turn-over collar of the same material and a plain mannish tie. At the side of the soft brown hat is a feather.

THE INFORMAL SHOOTING OUTFIT

A less formal shooting outfit appears in the sketch at the lower left on page 64. The skirt is of white flannel, and the soft silk shirt has a fine black stripe in it and is worn with a black four-in-hand tie. The shooting waistcoat is made of a light jade-colored worsted lined with a soft white flannel with black cross-bars in it; it has the necessary gun-pad at the right shoulder, and at either side are pouch pockets reinforced so that cartridges may be carried in them. The hat worn with this outfit is of fine, pliable, Italian leghorn straw, finished with a simple ribbon band showing the colors of the shooting club to which its wearer belongs.

The coat in the sketch at the top of page 140 is of taupe wool and cotton twillett. Across the back there is an inverted plait which lets out a great deal of fulness so that the arms may be lifted without difficulty. The pockets are very deep and have a buttoned flap inside that may be unfastened to give access to the pockets in the costume beneath the coat. The material is waterproofed, the sleeves are so cut as to be drawn in tight about the hand with the straps, and the collar may be turned up, as illustrated, and fastened tightly about the neck. This is excellent for wet-weather shooting.

At White Sulphur Springs a number of young women this season are wearing, for shooting, sleeveless sports jackets not unlike that in the sketch at the bottom of page 64 at the left. They are made of warm homespun and hopsacking, as well as of smoother cloths. A jersey cloth sports dress on very simple lines is suitable for trap-shooting and is very satisfactory because the material is so soft that it permits the maximum of freedom of movement. With an outfit of this kind, one should never attempt to carry the cartridges in the pocket; a cartridge-belt and cartridge-pouch should be used. The pouch and belt may be made of the same material as the dress itself, but staunchly reinforced. A leather belt and pouch with a jersey cloth dress are also very smart. For exceedingly warm weather, a skirt and vest of pongee of natural colored tussur may be worn, but these are not so practical or so smart as the wool shooting clothes.

FOR THE SPORTSWOMAN WHO TRAVELS

Leather clothes for trap-shooting are practical for cold weather. One coat of this type is made of a warm brown buckskin with sleeves of lighter leather trimmed with suède. Others are of leather with silk sleeves, and all have plenty of pockets. There is a man's shooting shirt which is made of waterproofed chamois which becomes softer and softer with wear.

For the woman who would make trap-shooting one of her interests at the various smart resorts, a very necessary accessory is the gun trunk sketched at the top of this page. The lower part of this trunk is fitted with several compartments in which the shooting clothes may be stowed away. The partitions are removable, so that the number of compartments may be increased or decreased as one desires. The upper tray is arranged, as illustrated, so that guns and, if desired, fishing-rods as well, will fit into it; this trunk is from Crouch and Fitzgerald.

A Fragrant Contradiction to Summer's Heat

As indispensable to the refreshing processes of the summer toilette as the dew to flowers.

BABCOCK'S
CORYLOPSIS OF JAPAN
TALC POWDER

Imparting that daintily cool and fragrant finishing touch so requisite to the comfort of the well-groomed woman. And lending arms and shoulders the clear-cut, yet soft-toned whiteness that emphasizes the beauty of filmy fabrics.

Insist upon BABCOCK'S—the original Corylopsis talcum that has never been equalled in distinctive fragrance, although its unusual success has been the inspiration for many imitations.

Perchance *you* may prefer the chaste sweetness of the woodland violet, or the more daring fragrance of the rose, as embodied in two new delightful BABCOCK odor-creations—"Violet Elice" and "Cut Roses" talcums.

10c brings samples of BABCOCK'S Corylopsis of Japan Talcum, Face Powder and Perfume. Also trial sizes — "Violet Elice" and "Cut Roses" Talcums together with a sample of the "Cut Roses" Perfume.

A. P. Babcock Co.
117 West 14th St., New York

"Your bosom friend"

Ovida

The Exclusive and Standard Garment for

REDUCING FIGURE-SHAPING
COMFORT HEALTH

Elastic Brassieres
$1.00 and up

Insures perfect fit
Guarantees Satisfaction

Sold at Leading Stores

Price List on request

Ovida Co., 12 W. 37th St.
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Danersk Decorative Furniture

Charming furniture for the entire house.

Pieces that we have made in our own factories to go direct to your home.

New block prints for curtains and coverings. Special upholstered pieces made for any space. In DANERSK Furniture you have **absolute individuality in finish and design** at factory prices.

Write fully about your needs, and we will give them immediate and detailed attention.

Send for our complete catalog "B-6" or call at Exhibition Rooms

ERSKINE-DANFORTH CORPORATION
2 West 47th Street New York
First Door West of Fifth Avenue—4th Floor

VIOLET RAY
Home Treatment
Restores - Beautifies - Benefits - Relieves

Anyone can now enjoy this wonderful, invigorating, electrical treatment. Electrical energy transmitted without shock or pain, to any part of the body, in the privacy of their own home, with our

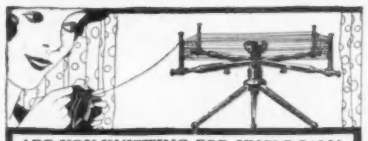
Vi-Ray-O

The true Violet Ray generator. Endorsed by leading physicians and satisfied users everywhere.

Write for our 68-page illustrated Free book — Vi-Ray-O. It tells of the soothing, delightful nerve toning and health giving Violet Ray and all the details about our wonderful Vi-Ray-O instruments.

With it comes our special 10 day offer. Write today.

Western Coil & Electrical Co., Box 14, Racine, Wis.



ARE YOU KNITTING FOR UNCLE SAM?
Wind your yarns the quicker way. The CRICKET YARN WINDER is self adjusting to any size skein; has smooth-sliding, revolving arms. Easy to set up and take apart. Does not tip over. Packs compactly for traveling. Beautiful, lacquered finish. An ornament in any room. A "different" gift. If your dealer cannot supply, write us at once.

Send $1.75 today, check or money order enclosing dealer's name and we'll send to you direct, postpaid, a complete outfit with our Money Back Guarantee. *"My wooden arms to you I'll lend and wind your wools and be your friend."*

Miss Lord's Craft Shop, Erie, Pa.
Dept. "C."

CRICKET YARN WINDER

The Athlete's First Principle *is* To Keep His System Clean

He doesn't allow food to ferment in his intestines. He doesn't give his body a chance to absorb poisons.

He knows—and your doctor will tell you—that anything from a headache to the most serious illness may result from such absorption.

Nujol removes poisons from the system, and gives the tissues of the body a chance to build up and resist disease.

Nujol is not habit-forming, does not gripe, relieves straining, does not weaken nor upset the stomach, is absolutely pure and harmless, and is delightful to take.

It is especially fine for young mothers, as it is not absorbed into the system, and therefore in no way affects the child.

Nujol is sold only in pint bottles, bearing Nujol trade-mark, never in bulk.

The Standard Oil Company (New Jersey) has used its world-wide resources in producing Nujol, and its reputation is behind the product.

Nujol is absolutely distinctive and individual.
There is no other product on the market like it.

STANDARD OIL COMPANY
(New Jersey)
Bayonne Dep't 38 New Jersey

Nujol
the Internal Cleanser

Please send me booklet on the treatment of constipation
Write your name and address plainly below

Name..... Address..... City..... State.....

The Maid Problem

is solved for summer by the wise hostess who asks her dealer for

La Mode TRADE MARK REGISTERED

Quality Uniforms

In grey or white.

Write Dept. V for your complimentary copy of "Your Maid and How She Should Dress"

HAYS AND GREEN
352 FOURTH AVE. NEW YORK

Faces Made Young

Let me tell you the secret of a youthful face. Every woman who has a single facial defect should know about my

Beauty Exercises

which remove wrinkles and "crow's feet," fill up ugly hollows, give roundness to scrawny necks, clear up sallow skins and restore the charm of girlhood beauty. No creams, massage, mask plasters, straps, vibrators, "beauty" treatments or other artificial means.

Results Guaranteed

I offer the exercises at my own risk. No woman need be disappointed. Write for my Free Book, which tells you just what to do to make your complexion smooth and beautiful. Write today.

Kathryn Murray, 632 Garland Bldg., Chicago

Your School Problem

will be solved if you will merely state your case to the

CHICAGO DAILY NEWS SCHOOL AND COLLEGE BUREAU

Write us (1) Kind of School. (2) Location preferred. (3) Amount you desire to spend.

An expert, who has made personal investigation of the leading schools and colleges of this country, will help you choose the school best adapted to your needs.

Our information is absolutely free.

THE CHICAGO DAILY NEWS SCHOOL AND COLLEGE BUREAU
Chicago, Illinois

Let us send you

Polk Miller's Dog Book—Free

America's greatest authority on dogs and how to treat them. Originator of the world-famous **Sergeant's Dog Remedies.**

Polk Miller Drug Co., Inc. Dept. 203, Richmond, Va.

C. C. C.
Good To Eat.
Trial jar, 15 cents, postpaid.
Bayberry Candles. Bayberry Flat-Iron Bags. "Thimbles" for thread, etc.
CAPE COD PRODUCTS CO., North Truro, Mass.

Stewart & Co.
Correct Apparel for Women & Misses
5TH AVENUE AT 37TH STREET NY.

Summer Blouses

No. 301

No. 301—WHITE SPORT DRILL BLOUSE; collar, tie, cuffs and belt of striped Poplin. Sizes 16-18 years. 36 to 44 bust measure. **Special $1.00**

No. 300

No. 300—SLIP-OVER SMOCK of white sport drill; collar, cuffs and semi-belt in contrasting shades. Sizes 16-18 years. Sizes 34 to 46 bust measure. **Special $1.50**

No. 302

No. 302—BATISTE BLOUSE in maize, Copenhagen, rose, bisque and green; collar and cuffs and pin tucked front are white. These blouses may also be had in all white. Sizes 34 to 44 bust measure. **Special $2.00**

MAIL or PHONE ORDERS PROMPTLY FILLED
Send for Illustrated Style Booklet 30

COMPLETE WEEK ENDS FOR EXCHANGE

IT was on a Friday afternoon, and it was five-thirty, by New York clocks. "Greeley, 5400? Two rooms and a bath for to-morrow night," James Baxter demanded confidently. "No? Very well, one room and bath . . . Wh-a-t—not anything?" There was dismay in his tone. To go to some other hotel would be worse than surrendering one's bedroom for a crowded week-end party. Why, at the Waldorf every one knew exactly what he wanted—what all his family wanted—the Waldorf had understood the varying needs of the Baxters for two generations. There, he had the kind of room he liked; his telephone calls were carefully taken; his particular waiter remembered exactly how he liked his meats; the bootblack, the manicurist, the barber, the presser, understood his needs; the valet service was excellent. But what must be, must. . . .

"Murray Hill 7600 . . . desk . . . two rooms and bath for to-morrow night, Saturday." He had never stopped at the Ritz-Carlton. He knew he was not going to be so comfortable as at his old hotel. It was trying, the prospect of having to tell a new set of people just how he liked everything. Not the fault of the Ritz-Carlton, obviously, but Baxter at the telephone did not think of that. Perhaps his tone was a trifle patronizing—he did not mean it to be so. But he was met by a second negative, even more positive than the first.

AN UNSUCCESSFUL RAID

Then he tried Sherry's, the Vanderbilt, then half a dozen hotels in the theatre district, only to be refused by clerks grown weary of saying, "No, no more, very sorry, sir," "Nothing left," "All full," "Full up," according to their varying powers of English.

"Ah, well," Baxter supposed he might as well try the Plaza. It was really too far away from Forty-second street; but he had had enough of motoring out to the country and back every week. The answer was that they had already turned away numberless would-be guests.

There was nothing at Delmonico's. What was coming over New York anyway? He finally gave up hope of engaging rooms in any of the big caravansaries, and began to think of somewhat out-of-the-way hotels like the Brevoort and the Netherlands.

Finally he had to stop; it was nearly time for his wife's dinner to the Forsters. The next few days didn't look like a week-end; they looked like a week's work. There would be no joy in the theater party and supper on Saturday night if they were going to juggle with "last trains," or motor twenty miles out to "Overhill." That was what they called their house, standing just over the crest of a wind-swept bluff. And there would be no rest Sunday morning. They would have to motor back to town to keep a luncheon engagement at the Tiverton's. The Baxters finally spent that Friday and the remnant of Saturday night at the Gordons', for the Gordons' latch-string hung always out for them.

UNLUCKY WEEK ENDS

The next week end was as bad. The hotels continued to be crowded. The Baxters began to come in to town with less than their usual frequency. They were the sort who do not enjoy booking rooms a month ahead in order to attend the opera, because, as they urged, "How does one ever know a month in advance that one will feel like listening to 'Aïda'? Perhaps the play will be the thing, or a benefit for wounded soldiers." It is sad to think of giving up these delightful spur-of-the-moment trips into town just on account of the whims of hotels.

The Gordons' guest chamber helped, of course. But one can not go on indefinitely pulling the latch-string of even the most hospitable of friends. At times, a house in town seemed the one thing to be desired; then they would hear the Gordons bemoaning the limitations of town. Trips to resorts, the Gordons said, did not at all take the place of a house in the country to which one could escape from the distractions of town and where there would be, on the landscape, only the chosen few invited to be there.

It was about this time that the Baxters and the Gordons simultaneously hit upon the happy idea of exchanging houses over week ends. It was delightful. Why hadn't they thought of it before? Why wasn't everybody doing it? A great burden-lifting invention like that is so simple and so obvious that no one ever thinks of it. The menus could be sent on ahead, the bills hung on separate pegs, and the cooks appeased with largesse. After the past weeks of futile last-moment efforts to get rooms, and the deadly forehanded hours spent in telephoning that had reduced the Baxters to exhaustion and despair, the new idea of exchanging houses over week ends came to them with all the gaiety of a spring day. It involved setting a date, but one only about a week in the future, and when one has been cut off from the charming nonsense of late hours and the pleasant dalliance over supper that comes with the comforting subconsciousness that one's home is just around the corner or only five floors up, then one knows for a certainty that no matter what the frivolity is to be, it will be welcome.

THE LUXURY OF LEISURE

Alice Baxter, installed in the Gordons' house, sank into the day bed of the boudoir with a delicious sense of ease. The exchange of houses meant half an hour of relaxation before dressing for dinner at Sherry's instead of the early dressing necessitated by motoring in from Westchester. The luxuriousness of the town house was a joy after the more vigorous atmosphere of her country place that she had worked so hard to keep really simple. And James Baxter read his papers half an hour longer on Saturday morning, delaying over his coffee with an urbanity that, it must be confessed, did not always pervade his breakfast in the country, before the dash to town.

The country was working an equal charm for the Gordons. They stayed outdoors on the wind-swept hills until they were red-cheeked and buffeted. "Overhill," with its beamed low-ceiled living-room, so picturesque with brass and Hungarian red furniture, seemed a place to stay in forever; there one could read and brood by the great-throated fireplace, walk from window to window for wide-pictured sweeps of hills, hurry out in sheer gladness to golf and skate,—and hurry back again, for its charming intimate quality was not to be resisted. The silence of evening, the candle-light, the glow of the fire, capped the day's sport with a drowsiness that is never quite achieved at an inn, with its lights and its people that compel one to an over-stimulated gaiety. Morning would bring the sun, climbing up over the rim of the world. One never saw that in town, Gordon averred; he hadn't seen the old chap getting up since last summer.

The Gordons were happy, the Baxters were delighted; and their fortnightly exchange of week ends became a year-round institution.

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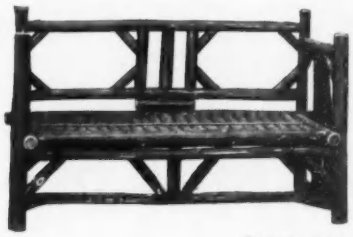

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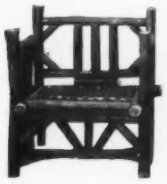

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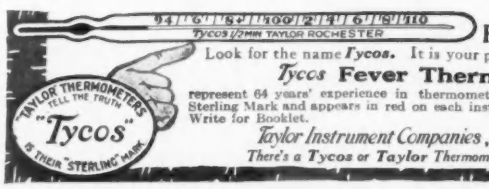

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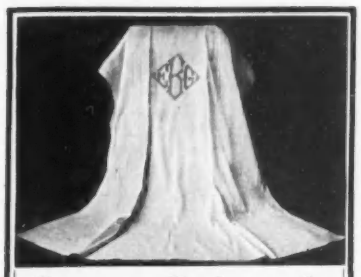

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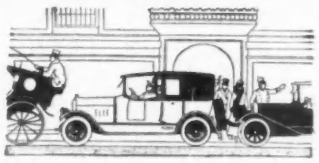

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